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THE JAPAN MAGAZINE

A REPRESENTATIVE MONTHLY OF THINGS JAPANESE

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H.M. the Emperor greeting H.R.H. the Duke of Gloucester on his arrival at Tokyo Station on the morning of May 2, on his mission to invest the Emperor with the Order of the Garter. H.I.H. Prince Chichibu stands behind the Duke, with his back to a pillar.

H.R.H. the Duke of Gloucester just after disembarking from the cruiser Suffolk at Yokohama on May 2. The Prince is in the center at his right is H.I.H. Prince Chichibu and at the left, in front, is Sir John Tilley, British Ambassador.

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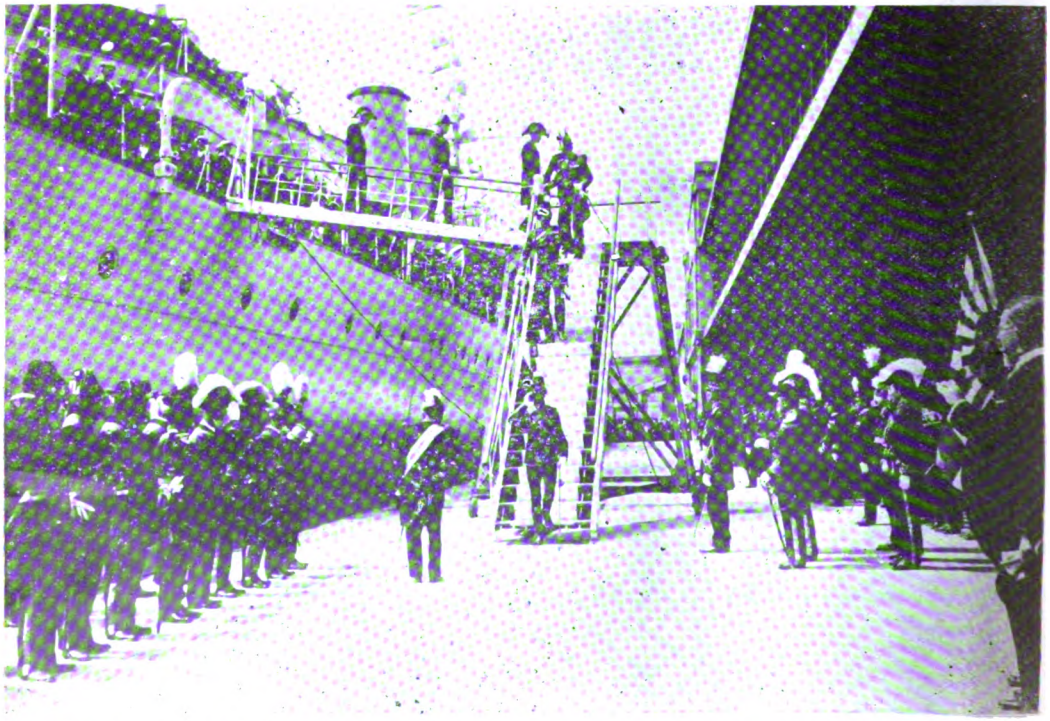
H.M. the Emperor inspected the city of Yokohama, reconstructed after the great earthquake and fire of 1923, on April 23. The Imperial Motor Car is seen passing through the welcome arch.



H.R.H. the Duke of Gloucester first stepping on the ground of Japan of Yokohama May 2.

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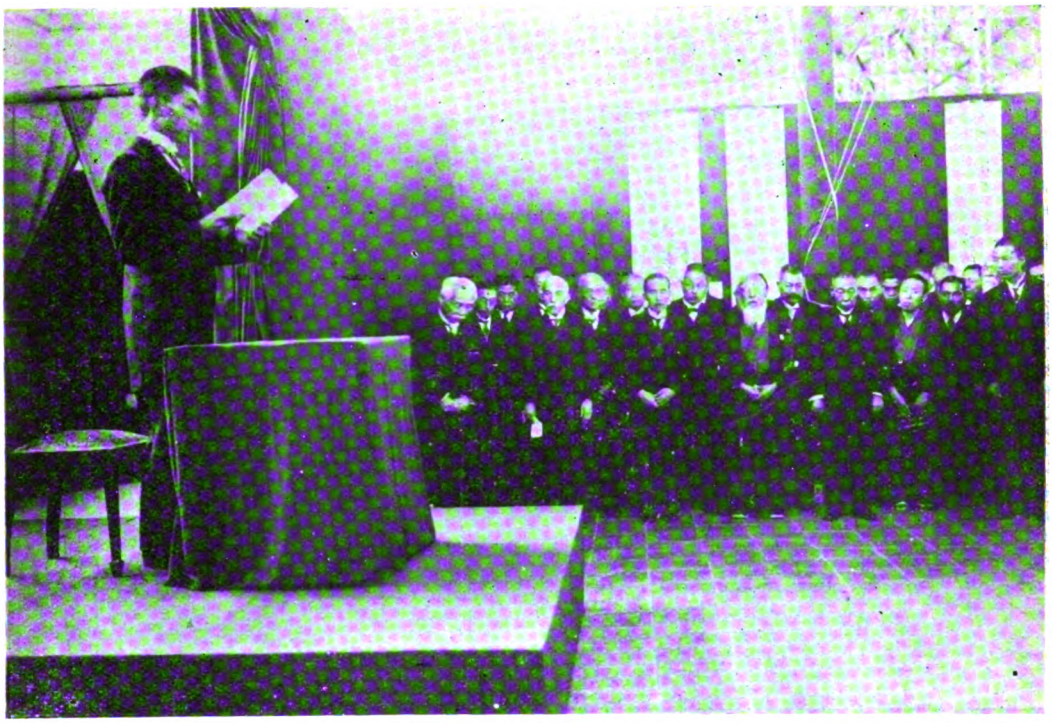

H.I.H. Prince Takamatsu reading his adddress as President of the Nippon Bijutsu Kyokai (Japan Art Society), Tokyo. Baron Hirayama is seen next to the corner of table and next in the front row Viscount Kentaro Kaneko.

Zenjiro Horikiri, the new Mayor of Tokyo.

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The Tanaka cabinet celebrate the completion of its second year in office in April, at the Premier's new official residence. The photograph, taken on the steps outside, shows, in the front row (left to right), Admiral Okada (Navy), Mr. Mochizuki (Home), Mr. Yamamoto (Agriculture and Forestry), Baron Tanaka (Premier and Foreign Minister), Mr.

Victors in the special jujitsu and fencing tournament held in the Imperial Palace grounds before H.M. the Emperor on May 5, in commemoration of the Enthronement.

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THE JAPAN MAGAZINE

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Vol. XIX JUNE, 1929 No. 9

The Investiture of the Emperor of Japan With the Order of the Garter

The British Royal Guest, the Duke of Gloucester, Enthusiastically Welcomed

IT was on March 23 that H R.H. Prince Henry, Duke of Gloucester, third son of H.M. King George, departed from London for Japan on the important mission of presenting an autograph letter from the King to the Emperor of Japan and investing His Imperial Majesty with the Order of the Garter on behalf of his father.

The Prince enjoyed a safe and tranquil voyage. At 8 a.m. on April 2, H.B.M. S. Suffolk, with the Royal visitor and his suite on board, made its appearance off Yokohama Harbour. Two Japanese Cruisers in waiting, the Furutaka and Kako, which has stopped overnight in port, and all the other war-ships and steamers at Yokohama were in full gala attire, while thousands with Union Jacks and Japanese national flags lined up to welcome the young prince.

Above in the serene sky fifty-three air planes from Oppama and Kasumigaura saluted. On the sea salutes fired by the Royal vessel were immediately answered by the roar of guns from the Japanese men-of-war.

On land and sea and in the air hearty good will was the keynote.

H.I.H. Prince Chichibu arrived at Yokohama at 8:30 a.m. and was waiting for the arrival of the Suffolk. No sooner had she come alongside the quay, than the Prince, followed by Baron Gonsuké Hayashi, Grand Master of Ceremonies and head of the Reception Committee, and other members of the Committee, went up the gangway to the deck, on which H.R.H. Prince Henry stood in the full dress uniform of Captain of the 10th Hussars, to receive the representative of the Emperor of Japan.

The two Princes of the Blood of the two friendly nations saluted in silence, then shook hands and with smiles friendly words of greeting were exchanged. After further conversation in His Royal Highness' quarters on the Suffolk, the Japanese prince and then the Royal visitor stepped down the gangway from the ship. The Duke thus set foot on the ground of the Rising Sun at 9:25 a.m., while God Save the King was played by the band of the Suffolk.

The Duke of Gloucester, followed by his party, and accompanied by Prince Chichibu, the Reception Committee and other dignitaries, reviewed the guard of

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honour, and he was greeted by the boy scouts, who sang the British national air, and the foreign consular body.

Amid the waving of British and Japanese flags by students of schools and colleges as well as members of Young Men's Associations, His Royal Highness ook the Imperial train for Tokyo Central Station, which was reached at 10:33 a.m.

H. M. the Emperor had come to Tokyo Station, followed by H.I.H. Prince Takamatsu, and other Princes of the Blood, and preceded by Premier Baron Tanaka and other high officials, and awaited the arrival of the Royal guest, standing on No. 3 platform. His Majesty was attired in the full dress uniform of Generalissimo, wearing the British Order of the Bath.

The State car in which His Royal Highness was seated stopped just in front of H. M. the Emperor at 10:33 a.m. Following Prince Chichibu, the Royal visitor alighted and stepping forward shook hands warmly with His Majesty. The scene was dramatic. His Majesty congratulated the Prince on his safe arrival, while the latter thanked His Majesty for his cordial welcome. It is a coincidence that both His Majesty and His Royal Highness are of the same age, 29 years. It was their first meeting since nine years ago when His Majesty, while still Crown Prince, was welcomed in London by His Royal Highness.

His Majesty then introduced the Princes of the Blood to the Duke of Gloucester, who shook hands with them, and then introduced the members of his suite to His Majesty and to the Imperial Princes. Then his Royal Highness reviewed the Imperial Bodyguard guard of honour and the military band, while the latter was playing God Save the King.

After a brief pause in the Matsu-no-Ma special waiting-room of the station, His Royal Highness entered a state carriage drawn by four horses, accompanied by H.I.H. Prince Chichibu and Baron Hoyashi, and left for the Kasumigaseki Palace, his residence during his sojourn in the capital, at 10:42. His Majesty the Emperor stood at the entrance of the station, and, after seeing His Royal Highness' carriage leave, returned to the Imperial Palace by motor car at 11 o'clock.

At the Kasumigaseki Palace His Royal Highness was cordially welcomed by H.I.H. Princes Chichibu, representing Her Majesty the Empress, speaking in fluent English. At 8 p.m. that evening H.I.H. Prince Chichibu gave the first dinner in honour of His Royal Highness at his Omote-cho Palace, to which the Royal suite and many high functioneries were invited.

The Duke of Gloucester proceeded to the Imperial Palace at 10 a.m. on May 3 and the solemn ceremony of the investiture of His Majesty the Emperor with the Order of the Garter was performed in the main hall of the palace by His Royal Highness.

At 9:48 a.m. Prince Henry, accompanied by the Earl of Airlie, and others of his suite, left the Kasumigaseki Palace in a state carriage, and proceeded to the Chiyoda Palace, escorted by an Imperial Bodyguard guard of honour. The Throne, decorated with crysanthemum flowers in silk embroidery in the main hall was used for the same purpose by the Emperors Meiji and Taisho.

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When all preparations were made, Fleet Admiral Count Togo and Admiral Count Yamamoto, holders of the Grand Order of Merit, Premier and Foreign Minister Baron Tanaka, President Baron Kuratomi of the Privy Council, Cabinet Ministers and those who are accorded treatment due to their former high Government offices, all in full dress, were seated on the left hand side facing the Throne, while Sir John Tilley, British Ambassador and thirteen of the British Embassy staff took seats on the right hand side. H.I.H. Prince Chichibu and Prince Takamatsu, brothers of His Majesty, and other Princes of the Blood were seated on the left hand side close to the Throne.

His Majesty the Emperor in his full dress uniform of Generalissimo, accompanied by Dr. Ikki, Minister of the Imperial Household, Admiral Suzuki, Grand Chamberlain, General Nara, Chief Aide-de-Camp, and others, made his appearance and occupied the Throne. Then Sir John Tilley, British Ambassador, announced to His Majesty the list of those accompanying the Royal envoy, whilst awaiting His Royal Highness' arrival.

The Duke of Gloucester presently entered the hall, preceded by the members of his suite and led by Viscount Okobé, Vice-Grand Master of Ceremonies. Mr. Lloyd Thomas, 1st Secretary of the Foreign Office, who carried the address of presentation of the Order of the Garter, stepped forward followed by Captain Howard Kerr carrying the Hood and Surcoat, Major-General Sir Hugh Elles carrying the Garter, Rear-Admiral the Honourable Herbert Meade who carried the Collar, and the Earl of Airlie carrying the George and Star. Finally, Prince Henry carrying the autograph letter from his father and the patent stepped toward the Throne through the rows of dignitaries who lined both sides of his passage, presenting an impressive scene. As he approached the Throne, some 12 steps away from it he bowed to His Majesty. Then he took six paces forward and stood erect.

As his suite took their respective places on both sides, His Royal Highness presented the autograph letter and the patent, and then stepped a few paces backward and delivered an address on the mission entrusted to him by his Royal father. His Majesty replied through Mr. S. Sawada, court interpreter, thanking His Royal Highness.

Theh the Royal Envoy personally tied the Garter to the left leg of His Majesty. Next he put the cordon on His Majesty's left shoulder to hang down in slanting fashion toward the right side. The Star was placed on the left side of his breast. With the Surcoat and the Collar affixed, the Hood was finally placed on His Majesty's head.

His Majesty then took off the Hood and handed it to Admiral Suzuki. With this, the solemn, historic ceremony, which had lasted for about half an hour, was concluded. His Royal Highness then retired, and His Majesty, in the attire of the Garter, also retired.

His Majesty the Emperor left the Imperial Palace at 11:30 a.m. and proceeded to the Krsumigaseki Palace to thank His Royal Highness. His Majesty, expressed his deepest gratitude to His Majesty King George V. His Majesty then presented to the Duke of Gloucester the Neck Pendant of the Order of the

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Chrysanthemum, the highest Order of the Imperial Household, carried by Chamberlain Kuroda, personally placing it around the neck of the Duke. His Majesty returned to the Imperial Palace at 11:50.

At 2 p.m. H.R.H. Prince Henry left the Kasumigaseki Palace and called on Prince Chichibu and other Princes of the Blood; from 4 p.m. he received the Diplomatic Corps and Japanese dignitaries of *Shinnin* rank at the Kasumigaseki Palace. In the evening he attended a state banquet in the Homeiden Hall in the Imperial Palace.

Until May 9 His Royal Highness stayed at the Kasumigaseki Palace as a national guest, then he left the capital on the following day, for an extensive sight-seeing tour throughout the country (see "The Editor's Diary" in this Number), and departed from Yokohama on the afternoon of May 23 for home via Canada on the Canadian Pacific Liner Empress of Asia.

Scene in front of the great torii of the Yasukuni Shrine, Tokyo, where the spirits of the soldiers and sailors who died on the field of battle are enshrined, on the occasion of the festival, April 26.

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The South Manchurian Railway and Its Policy

THE South Manchurian Railway Company has been making plans for reform and extensions in various directions more actively and energetically than before, since the present President, Mr. Jotaro Yamamoto, took the post in July, 1927; and these plans include a new valuation of assets, different new business enterprises, the payment of increased dividends, and what not.

Before going into the details of these questions, let us look at the chief items of the company's huge assets and liabilities:

(In Thousands of Yen)

Assets:

Item.	At the End of March, 1929.	At the End of March, 1928.
Unpaid capital	84,844	102,844
Industrial funds	644,811	593,923
Negotiable securities.	55,287	52,696
Loans	59,452	66,694
Money on deposit.....	40,730	35,651
Other deposits	70,126	54,674
Total, including other items	994,948	948,593

Liabilities:

Item.	At the End of March, 1929.	At the End of March, 1928.
Capital.....	440,000	440,000
Debentures	278,152	268,452
Reserve funds	147,363	136,656
Carried forward from last term.....	8,755	7,183
Money on deposit.....	72,814	60,284
Suspense accounts ...	11,548	1,858
Total, including other items	994,948	948,593

At the settlement of accounts at the end of March, 1929, the company effected alterations in the valuation of every item of assets, which is worth noticing. This had the result of cutting down the total valuation of assets, except lands, by 145,000,000 yen, which was applied to an increase in the valuation of the lands, which previously had been estimated at their original buying prices, and far under current prices. It has been learned from the company that the present increased valuation is still one-half or one-third of the prices obtainable in the market.

Inspecting the company's latest balance sheet, their accounts existing at the end of March, 1929, may be mentioned in comparison with those at the end of March, 1928, as follows:

(In Thousands of Yen)

Item.	At the End of March, 1929.	At the End of March, 1928.
Capital.....	400,000	400,000
Paid up at the end of the term	355,156	337,156
Average amount paid.	346,156	337,156
Receipts	230,558	215,614
Disbursements	174,191	181,414
Profits	56,367	34,157
Average rate of profit	16.2%	10.1%
Redemption of property	20,093	0
Net profits	36,274	34,157

These net profits were disposed of as follows:—

(In Thousands of Yen)

Carried to	At the End of March, 1929.	At the End of March, 1928.
Reserve funds.....	10,836	9,707
Pension fund	2,000	1,000
Carried forward to next term	700	1,612
Total to reserves...	13,537	12,319
Dividend to Government.....	9,337	9,337
General dividend ...	12,900	12,000
Bonuses, etc.	500	500
Total distribution.	22,737	12,500

The dividend to the Government was at the rate of 4.3 per cent. and the

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[illegible] at the rate of [illegible]
[illegible]

[illegible] Company's capital at the end of [illegible], was [illegible] per cent. The distribution was made [illegible] as follows:

(In Thousands of Dollars.)

[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]
[illegible]	[illegible]	[illegible]	[illegible]

The [illegible] of the [illegible] is, of course, its [illegible] [illegible] [illegible], [illegible] [illegible] [illegible], and [illegible] [illegible] [illegible] [illegible]. There are [illegible] [illegible] [illegible]

general dividend was at the rate of 10 per cent.

The company's capital at the end of March, 1929, was divided between the Government and general shareholders as follows :

(In Thousands of Yen)

Shareholders.	Total Capital.	Paid up at the End of March.	Average Amount Paid.
Government...	220,000	217,156	217,156
General.....	220,000	138,000	129,000
Total	440,000	355,156	346,156

The chief source of income of this company is, of course, its railways. Besides railway traffic, the company runs collieries, steel works and hotels, and owns harbours. There are gas, electric and shipping companies established as successors to the company's gas, electric and shipping departments, and these concerns stand as subsidiaries of the company.

The following table gives return of the company's receipts, disbursements and profits or losses, classified into businesses under their direct control, for the business year 1927-1928 :

(In Thousands of Yen)

Item.	Receipts.	Disbursements.	Profits or Losses.	Proportion of Each Item to the Total. Receipts. %	Proportion of Each Item to the Total. Disbursements. %
Railways	113,244	45,235	68,008	49.1	23.3
Harbours	10,275	9,305	970	4.5	4.8
Mining	82,787	73,039	9,748	35.9	37.6
Steel works	9,223	9,380	△ 157	4.0	4.8
Hotels	1,000	1,264	△ 264	0.4	0.7
Lands	6,098	19,104	△ 13,006	2.6	9.8
General expenses	—	11,482	△ 11,482	—	5.9
Interest	5,445	16,631	△ 11,186	2.4	8.6
Total, including other items	230,558	194,284	36,274	100.0	100.0
Business year 1926-1927	215,614	181,457	34,157	100.0	100.0

△ denotes losses.

The redemption of property is included in the disbursements of each item.

From the above table it may be noted that all items, except railways and mining, did not pay. While the railways brought in yearly net profits of 68,000,000 yen, the total amount of net profits given on the company's whole business is only 50 or 60 per cent. of that, most probably because of losses sustained from other businesses.

Of the company's railways the following lines are open to general traffic:

Line.	Length Miles
Dairen-Changchun line (main line)...	438.5
Mukden-Antung line (Suchiatun-Antung)	161.7
Port Arthur-Dairen line (Port Arthur-Choushuitzu)	31.6
Fushun line (Fushun-Suchiachun) ...	35.4
Yingkou line (Yingkou-Tashihchiao)..	13.9
Yentai line (Yentai-Yentai Collieries)	9.7
Total.....	690.8

The railway rates have been unchanged since they were raised in 1919, but the railway receipts have been yearly on the increase these few years, when the number of Chinese people removing from South China increased remarkably, making the population along the company's

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railway lines denser and denser, and shipments to the interior grew steadily.

The results of the railway business for the business year 1928—1929, ending March 31, 1929, are not known exactly as yet, but seem to have been very successful, which may be understood from the railway receipts up to March 31, 1929 and their comparison with the same period, 1927—1928, as shown in the following table :

Item.	Unit.	To March 31, 1929.	Inc. over the same Period, 1927-1928.
Number of passengers	1,000	9,121	1,157
Passenger receipts	1,000 yen	16,756	1,265
Freight tonnage	1,000 tons	18,261	730
Freight receipts	1,000 yen	94,316	3,681
Warehouse rents and miscellaneous receipts	1,000 yen	3,024	58
Total	1,000 yen	114,097	5,005

The total railway receipts thus increased about 5,000,000 yen.

Next to the railway business, the company may expect increased profits from its coal mining. But this is not so important a question, as the proceeds are so small as to be one-seventh or one-eighth of the net profits on the railway business. The steel works and hotels, as side lines, have not many possibilities of profit making, and in the last business year the former lost 157,000 yen and the latter 264,000 yen.

There are some subsidiary companies, and their working results directly affect the company's dividend receipts, but they seem to have little hope of marked development in the near future. There are the following seven companies, of which the first mentioned four succeeded to businesses of the S. M. R. and the rest sold a controlling interest to the company :

(In Thousands of Yen)

Name	Capital.	Paid Up Capital.
South Manchurian Gas Works	10,000	9,300
South Manchurian Electric Company	25,000	24,700
Dairen Ceramic Industrial Company	1,200	1,200
South Manchurian Hotel Company	8,000	3,880
Dairen Steamship Company.	10,000	4,750
Manchurian Dock Company.	2,000	1,000
Fukusho Leather Industrial Company	1,800	1,800

The Dairen Steamship Company passed a resolution to increase its capital by 15,000,000 yen in November, 1928.

Of these seven concerns, the South Manchurian Gas Works, the South Manchurian Electric Company, the Dairen Steamship Company and the Manchurian Dock Company have been realizing profits, and the South Manchurian Hotel Company and the Dairen Ceramic Industrial Company have been carrying on business at a loss.

In a word, the railway business of the S. M. R. was most probably the only one of its various business enterprises determining the general condition of its revenue for the last term ending March 31, 1929. For the term its gross receipts reached probably about 235,000,000 yen, from which being subtracted disbursements, the net profits might have been 4,500,000 or 5,000,000 yen, conside-

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rably larger than the amounts netted in the past.

This increased revenue created as a natural consequence a proposal for a higher rate of dividend to be paid for the term, making the usual 4.3 per cent. Government dividend 5.3 per cent. and the usual general 10 per cent. dividend 11 per cent. This was approved by the Government, which calculated in its additional budget for the fiscal year 1929-1930 an increased amount of dividend on the shares and put it through the last session of the Imperial Diet.

The payment of these enhanced rates of dividend by the company will make the amount of distribution of profits to the shareholders as under :—

(In Thousands of Yen)

	For the Term Ending March 31, 1929.	Same Term, 1928.	Increase.
Government Share Account :			
Paid up	217,156	217,156	0
Dividend	11,508	9,337	2,171
Rate	5.3%	4.3%	1%
General Shareholder Account :			
Average amount paid up	138,000	129,000	9,000
Dividend	15,180	12,900	2,280
Rate	11%	10%	1%

The payment of dividend at the above enhanced rates involves an additional amount of money of 4,451,000 yen, which may be appropriated out of the increased railway receipts. Taking advantage of the payment of dividend at higher rates, the directors have decided to change the standard denomination of the company's shares from 100 yen to 50 yen as a demonstration of the popularization of the company's affairs.

This is the third calendar year since Mr. Yamamoto took the company's presidency. In the meantime, the directors seem to have made different plans for the development of Manchuria and Mongolia, and although they think it not yet time to announce these plans publicly, the following seem to be the chief plans, which are most certain to be put into operation :

1. Oil mining and selling.—It is planned to organize a company with a capital of 8,500,000 yen and to mine and sell oil for the objects of the national defence and of developing the domestic oil industry.

2. Anshan Steel Works.—It is planned to establish pig iron smelting furnaces at a cost of 40,000,000 yen, a steel plant at a cost of 20,000,000 yen and a mining plant at a cost of 10,000,000 yen, and when these are completed at a total cost of 70,000,000 yen, the works will have a capacity of 400,000 tons. The first period work of construction is now under way on plans to produce 200,000 tons of steel.

3. Sulphate of Ammonia making.—It is planned to make sulphate of ammonia to the yearly extent of 100,000 tons with a capital of about 16,000,000 yen.

4. Soda ash making. It is planned to invest a capital of 5,000,000 yen in a soda ash industry.

5. Kwantung Agricultural Company.—It is planned to establish this company with a capital of 10,000,000 yen, of which one-half is to be paid up at first, for the objects of holding lands and loaning to farmers.

6. Harbour Improvement.—It is

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planned to improve the harbour of Kanchingtzu at a cost of 8,000,000 yen. The first period construction work already has been started.

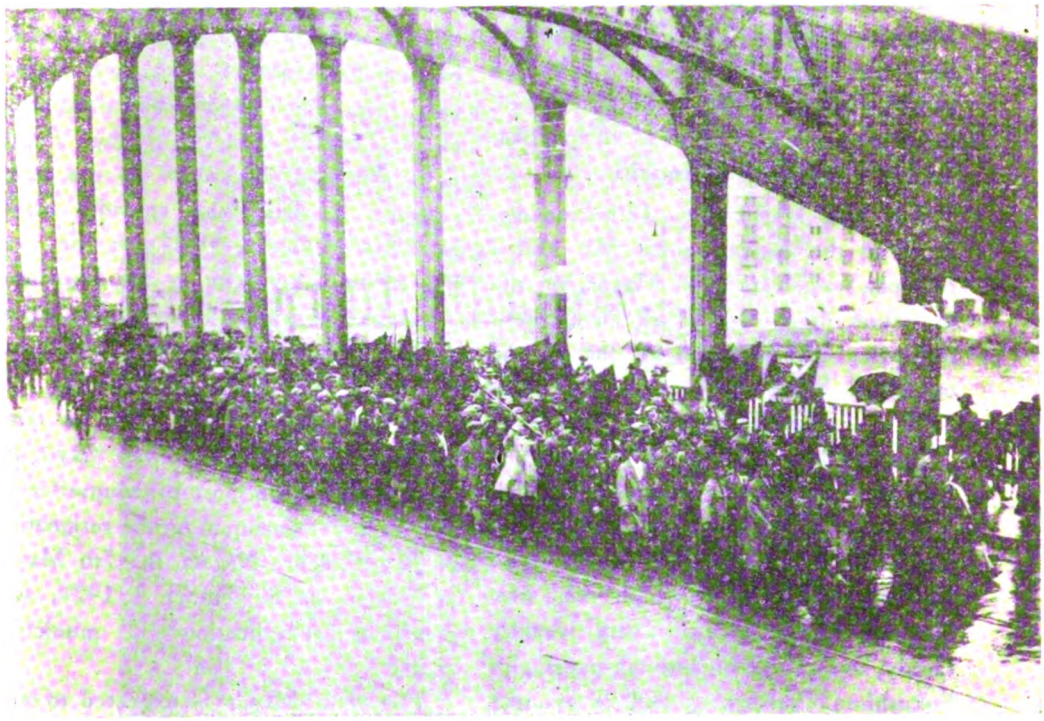
7. Import Guilds.—It is planned to invest a capital of 5,000,000 yen in import guilds to be formed for developing trade with Manchuria.

8. South Manchurian Trust Company.—It is planned to start this company with a capital of 100,000,000 yen for the purpose of carrying on a securities trust business with Chinese people.

9. Enterprises in Japan.—It is planned to erect warehouses at Tsurumi at a cost of 3,000,000 yen and a paraffin works with a 3,000 ton capacity at Tokuyama at a cost of 3,000,000 yen.

The above nine plans may be considered as definitely decided on, except Nos. 7 and 8. Regarding No. 8, negotiations have been proceeding between the company and the Finance Department with reference to the proposed company's nature, although it is regarded as certain that a trust business will be established in some form or other.

Regarding the South Manchurian Railway Company's estimates of receipts and disbursements for the business year of 1929-1930, they are supposed to be 250,000,000 yen receipts and 214,000,000 yen disbursements, showing a balance of 36,000,000 yen as net profit.



May Day labor parade in Tokyo, crossing the famous Eitai bridge.

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May Day Labor parade in Tokyo, crossing the famous Ni-ji bridge.

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Zenjiro Horikiri
New Mayor of Tokyo

AS a result of the notorious municipal scandals disclosed last year, causing not a few members of the Municipal Assembly who were involved in them to be imprisoned, charged with graft, the Municipal Assembly was ordered by the Home Minister to dissolve. Mayor Otohiko Ichiki was forced to resign. Rather indifferent to municipal politics as they seemed, the citizens of Tokyo were surprised at the disclosure of the degradation of the Assembly, which led them to be scrupulous in returning new members to the body, raising the slogans of "Purify Municipal Politics," and "Fundamemtal Reform of the City Assembly." The person who was chosen mayor by the new members of the Tokyo Municipal Assembly is Mr. Zenjiro Horikiri.

The new Mayor is the 12th executive chief of the capital, since Mr. Hideo Matsuda was elected first Mayor, on the formation of municipal self government following the abolition of the special municipal organization on October 1, 1898.

He was born in 1884, and therefore is forty-six years of age. Of all Mayors of Tokyo he is the youngest next to Mr. Yukio Ozaki, the second Mayor, who was only 44 years old when elected. Mr. Horikiri was born in a very wealthy family, one of the highest tax-payers, in Fukushima Prefecture, and is younger brother of Mr. Zembei Horikiri, a prominent member of the House of Representatives.

He graduated from the Law Faculty of the Tokyo Imperial University in 1909. Immediately upon graduation he entered government service, passing the higher civil service examination. He served in the Home Department.

After filling consecutively the posts of a subordinate official in the Tokyo Prefectural Government, Secretary or Commissioner in various local prefectural offices, and inspector of home affairs in the Home Department, he was promoted to be Director of the Public Works Bureau in the Home Ministry soon after the Great Earthquake of 1923. Later he became Governor of Kanagawa Prefecture, from which he was soon transferred to be Director-General of the Tokyo Reconstruction Bureau. In the latter capacity he has done splendid work. While still holding that post, he was offered the Mayoralty by the Municipal Assembly, and after some urging, he at length accepted the position. The citizens of Tokyo discovered his genius for municipal administration when he temporarily took charge of the Mayoralty while holding the post of counsellor in the Home Department on the resignation of Mr. Hidejiro Nagata, the 7th Mayor of Tokyo, on September 8, 1924, as a result of complications in municipal affairs.

The new Mayor is expected to take drastic measures for the improvement of the traditionally demoralized municipal politics. As a matter of fact, the City of

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Tokyo is at present confronted with financial difficulties, and many important problems await early solution. Mr. Horikiri is generally regarded as an ideal man for the head of the municipal administration.

Mr. Yukichi Shirakami, formerly Director of the Business Educational Affairs Bureau of the Department of Education, has been appointed Chief Deputy Mayor; Mr. Hirotaro Tanaka, Chief of the Land Readjustment Department of the Tokyo Reconstruction Bureau, Second Deputy Mayor; and Mr. Hisatada Hirosé, Chief of the Archives Section of the same Bureau, Third Deputy Mayor.

The new Chief Deputy Mayor graduated from the Tokyo Imperial University one year later than Mayor Horikiri, while Mr. Tanaka graduated from the same institution in 1913.

H. E. Djavid Bey, new Ambassador from Turkey, on his return from presenting his credentials to the Throne.

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The Japanese and the Outer World

By Shujiro Watanabe

CHAPTER XXIII

LUSON SUKEZAEMON AND SEKI IN THE PHILIPPINES—TSUDA MATAZAEMON AND KITANI KYUZAEMON IN SIAM—KADOYA SICHIROBEI AND ARAKI SATARO IN ANNAM—TENJIKU TOKUBEI'S VOYAGE TO INDIA

There was a wealthy merchant at Sakai in Senshu, called Naya Sukezaemon. He made a raid on Luzon, and after his return home called himself Luson Sukezaemon. He was engaged in foreign trade, and it was in the Tensho era (1573-91) when the country was in a state of tumult, that he with a hundred lawless followers made a descent on the Philippines, the garrison of which was insufficient to protect them. The governor, accordingly, was forced to make peace and sent many valuable objects to Sukezaemon, who consented to be satisfied and returned to Japan on the 20th. d. of the 7th. m. of the 3rd. y. of Bunroku (1594). He brought back with him all the things which the Governor had given him, and presented to Hideyosi an umbrella, some candles and two musk-rats. He also showed him fifty jars with which he was much pleased and which he made his retainers and others buy as tea utensils. Sukezaemon thereby reaped great profits.

Matsunaga Hisahide, a nobleman who had heard of his abilities, tried to induce him to become his retainer, but Sukezaemon declined. It is said that he was afterwards ruined by the exactions of Hideyosi, who grew angry with him for not obeying his orders. When Sukezaemon was flourishing by reason of his sudden wealth, he was exceedingly luxurious in his tastes. Tradition says that Daian-ji, a Buddhist temple at Sakai, was built from the materials of the house he used to live in, and paintings by Kano Motonobu and Eitoku were said to have been in his possession.

Such was Sukezaemon who only aimed at his own interests and of small benefit to his country, but he is mentioned here merely on account of his doings abroad.

A Japanese is said to have achieved notable deeds in Java and the Philippines during the Kwan-ei era (1624-43). He was Seki by name, a retainer of the Aoyama clan of Sasayama, Tamba. He was brave and talented, but his habits of life being wild and dissolute, he was disowned by his relatives. He went to Nagasaki, where he made a large amount of money by gambling with merchants from Java, who, resenting their losses, took him to their ship with the intention of killing him. This, however, they did not venture to attempt, as he had a long sword by his side, and finally they took him with them to Java.

Shortly afterwards the troops of the Philippines invaded Java, captured its two

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towns and completely overcome the resistance of the inhabitants. Seki told the Dutch officers that their soldiers were being defeated because of their want of skill in strategy; if permitted, he said, he could easily vanquish the enemy. He was accordingly given command of the troops, defeated the invaders and recaptured the two towns from them. He then laid a plan for carrying the attack into the enemy's country before the Government of Java, who approved of it and appointed him commander-in-chief. The people of the Philippines were terrified at the idea of his coming there, for Japanese courage was already notorious. Seki promptly defeated the army of the Philippines, and the Governor fled. The Governor of Java praised Seki's exploit, conferred a high office upon him, with a grant of land in the Philippines, and gave him his daughter in marriage. Seki wrote to his relations to report his doings and sent them several gifts, including two rolls of damask. These articles were kept for many years by his nephew's family, from whose statements the above narrative is taken.[1]

In the Keicho-Genwa era (1596-1623) a certain number of the military class who had been defeated in the battles of Sekigahara and Osaka, fled abroad, disguised as merchants. Their courage was known to foreigners, who feared and respected them even though they were pirates. The King of Siam gave them a piece of ground near his castle for their place of residence, and several hundred houses were built, where they lived with their wives and families. A mayor or chief magistrate was appointed and called Konsaiya (probably derived from a native word).

In the Keicho era (1596-1614) Tsuda Matazaemon, a Nagasaki merchant, went to Siam, which, having then been defeated by the troops of Goa,[2] solicited the Konsaiya's aid. Matazaemon consulted with Yamada Nagamasa and others, mustered the Japanese there, and attacked and defeated the large army of the enemy. The King of Siam rewarded him and gave him his daughter in marriage. In a few years' time the princess presented him with a son who was called San-emon. In either the 2nd. or 4th. y. of Kwan-ei (1622-1624) he returned with his son to Nagasaki, where he was appointed a city official and Siamese interpreter by the Governor.

Kitani Kyuzaemon of Nagasaki went to Siam at the same time. Ava (Burma) was then a powerful state which conquered neighbouring territories and invaded Siam, much to the alarm of the King of the latter country. Kyuzaemon devised a scheme by which he overcome the army of Ava. For this he was liberally rewarded and given a post in the administration. A few years later he wrote to his younger brother at Nagasaki, and offered worship to the souls of his parents.

These two men, Tsuda and Kitani, sprang from the ranks of the common people, but they found no difficulty in defeating foreign soldiers. We have thus an op-

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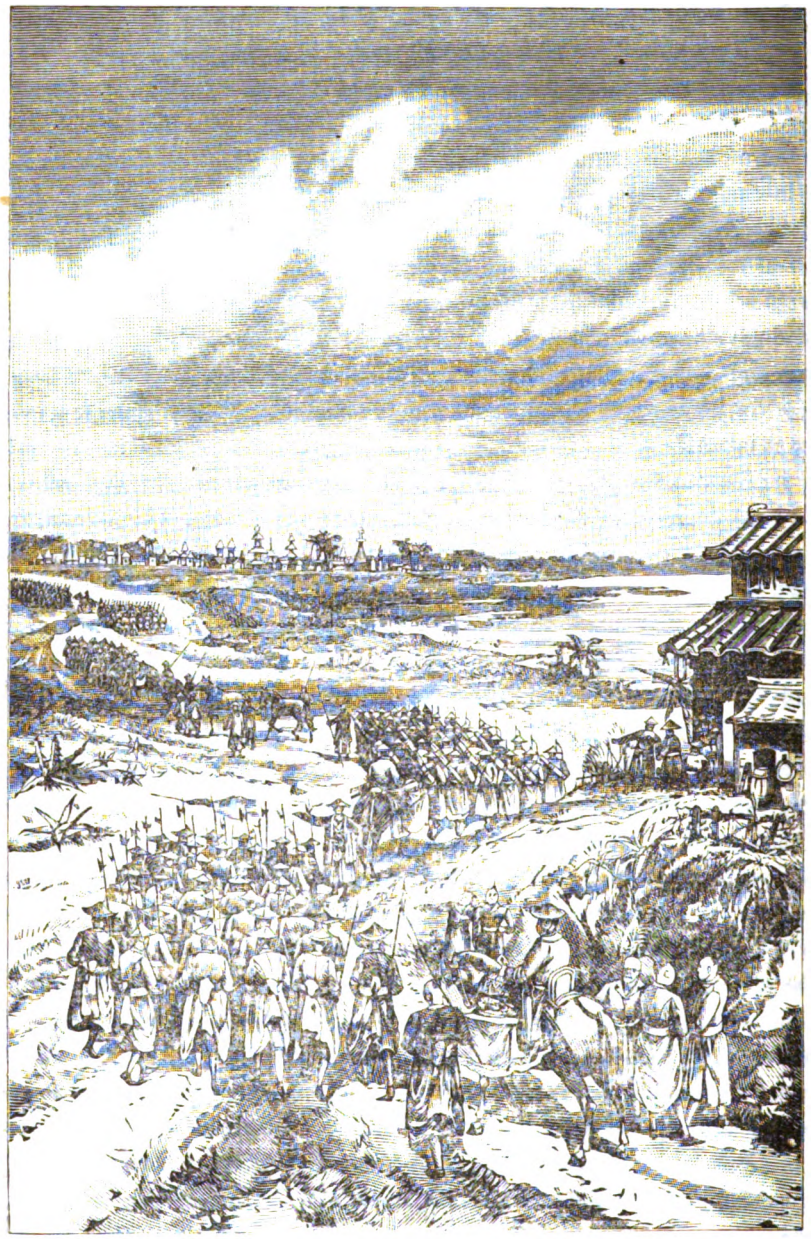

Cochin. Marche Militaire du Japon. J. Y. Schley Scurp.

The March of the Japanese Army in Cochin-China.

(From a French picture

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portunity, on the one hand of seeing the characteristics of the Japanese race, and on the other of perceiving the weakness of the foreign countries over which they were always victorious.

The family name of Kadoya Sichirobei, who transacted trade for many years in India and died in Annam, was Matsumoto after the native place of his forefathers, Matsumoto, Sinano. His father Sichiro was rewarded by Tokugawa Ieyasu, whose life he saved when Akechi Mitsuhide rebelled against his master Ota Nobunaga. Sichirobei in pursuance of foreign trade made frequent voyages to Annam in the Keicho era (1596-1614), and settled there for several years, marrying a native woman who bore him a son called Go-jun-kwan. Many Japanese then resided there and formed a Japanese colony, as in other countries. Sichirobei built a Buddhist temple in Annam to commemorate his stay there, which was called Sho-hon-ji after another form of his family name of Matsumoto. A tablet which hung on the front of the temple was sent from Japan by his family at Matsuzaka in Ise, and the three Chinese characters inscribed on it, "Sho Hon Ji" were written by a Buddhist priest called Joen. Sichirobei was in constant communication with his relative in Japan. He died in Annam on the 9th. of the 1st. m. of the 12th. y. of Kwambun (1672), and was buried at the Shohon-ji. After his death his widow and son Gojunkwan still continued correspondence with their relatives in Japan, until the prohibition of foreign intercourse was strictly enforced. Several heirlooms, such as a *kanae* or three-legged kettle, a dish, a map made of leather, and an image of Confucius, are said to be still preserved by Kadoya, the descendant of the family in Matsuzaka, Ise.

Among the eight persons who were granted *shuin* or licenses for foreign voyages was Araki Saemon, whose son Sotaro was licensed to traffic with Annam in the 8th. y. of Genwa (1622). He went to Junkwa, the western capital of that country, and there had audience of Gen, the Viceroy of Kannan, or Cochin China, who admired his abilities and gave him his daughter in marriage. After the prohibition of foreign intercourse nothing more was heard of Sotaro. Some sixty years later, or in the 1st. y. of Tenwa (1681), his great-great grandson Itaro returned the license, which has been mentioned, to the Bakufu.

Yonezawa Tokubei travelled in the interior of south-eastern India 840 years after Prince Takaoka, an account of whom has been given in a foregoing chapter. He was a native of Takasago in Banshu. When fifteen years of age, he became clerk of Maibasi Seibei, the captain of a licensed ship owned by Suminokura Yoichi of Kyoto, and with others sailed from Nagasaki on the 16th. d. of the 10th. m. of the 10th. y. of Kwan-ei (1633). They arrived at Makada in south-eastern Tenjiku (India), ascended the River Lyu-sha[1] for three *li*[2] and reached the castle of Hand-

1. Some authorities say that Lyu-sha (literally "flowing sand") is not the name of a river, but means a desert.
2. 1 Chinese *li* = 1,074 feet.

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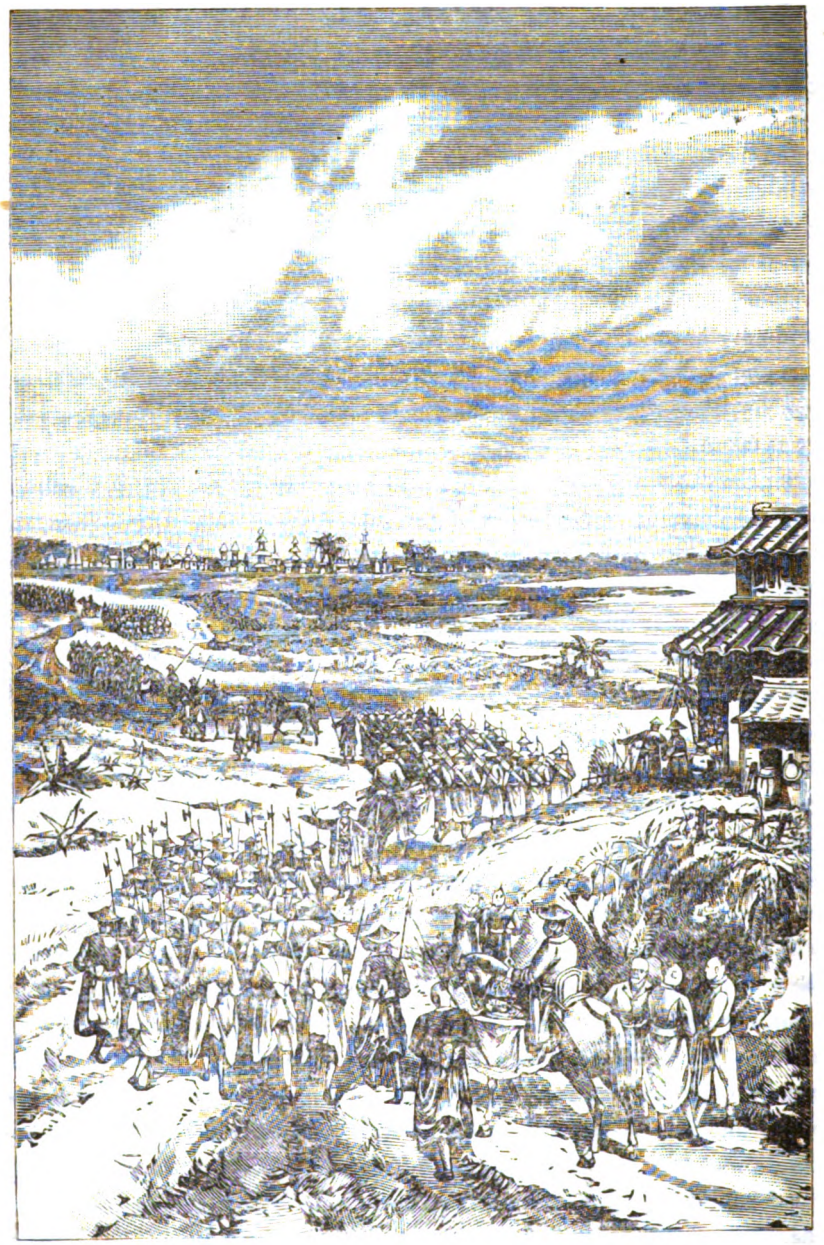

Cochin. Marche Militaire du Japon. J. Y. Schley Scurp.

The March of the Japanese Army in Cochin-China.

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Japanese Lacquer: Ancient and Modern

LACQUER is a special product of Japan, and its making is an art which developed by itself in this country. In China, lacquered dishes and utensils for use in rites were made in ancient times, but the method was not introduced in Japan. In Japan lacquer first came into use in the reign of the Emperor Keiko (A.D. 71-131), and in the reign of the Emperor Kotoku (A.D. 645-655), the people generally acquired a knowledge of it. In the Nara era, lacquering made much progress. Pictures were made with lacquer, and mother-of-pearl was set in lacquer ware. Later, raised lacquered ware was invented, which did not exist even in China. The Shoso-in treasure-house still holds a sword inlaid with gold and silver, known to have belonged to the Emperor Seimu, and its sheath is ornamented with birds, animals and flowers done in gold lacquer. From then, the art advanced steadily, and especially in the Tokugawa period, lacquered ware made marked development as an industrial product. Lacquered tea-things became a special product of Kyoto, and common dishes were produced chiefly at Wajima in Noto Province, Yamanaka in Kaga Province, Kuroye in Kii Province and Aizu and Nanbu in Mutsu Province. Besides, Shunkei ware was made at Takayama in Hida Province. Other places of note were Noshiro in Dewa Province, Yoshino in Yamato Province, Nikko in Shinotsuke Province, Kurino in Hitachi Province, Takeda in Tajima Province and Yamada in Ise Province. Afterwards, Wakasa lacquer and Kara lacquer of Tsugaru appeared in the market and were used as ordinary table ware. These two are special kinds produced in the Tokugawa period.

After the Meiji Restoration, lacquer ware making in every district of note underwent more or less vicissitude. Even so, lacquered table ware made at Wajima in Noto Province and Yamanaka in Kaga Province maintained their high reputation for durability. Kuroye in Kii Province, Shizuoka in Suruga Province and Aizu in Iwashiro Province were not previously so important as lacquer centers, but after the Restoration their business grew prosperous, as their products came to be exported largely. In Yokohama, lacquer ware was made for the export market by many persons. In the making of exquisite lacquers for household use, Tokyo, Kyoto and Kanazawa were once the best places in the country. In Kanazawa, Mr. Wasaburo Tsuruta was equal in lacquer making to some ancient makers. After elaborate study, he thought out a new process of lacquering, and gave it the name of *nunome-nuri*. This process did much towards developing the lacquer ware industry in this country. In the meantime, the making of raised lacquer ware made growth. In the Tokugawa period, it most flourished in Yedo (now Tokyo), Kyoto and Kanazawa. After the Restoration, it declined in Kyoto, while lacquers of exquisite workmanship were made in Tokyo

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and Kanazawa as much as before.

Then export lacquered ware was made principally at Kuroye in Wakayama Prefecture, Shizuoka, and Yokohama. In Kuroye lacquer began to be made in the 13th year or Tensho (1582). From then its products were improved and became famous, and in the 5th year of Ansei (1858), trade having been opened with foreign countries, they were exported. In Shizuoka, lacquers were not manufactured until the beginning of the Tokugawa period. In the Kanyei era (1624-1643) or the Shoho era (1644-1647), when the Sengen Shrine was erected on Mount Shizuhata, the building was inlaid with gold and silver in different places, and wa· painted with lacquer. Many lacquerers from Yedo and other places were employed in the work, and some of them remained there after the completion of the shrine, mading their permanent residence in Shizuoka. The art made progress there and the products became exquisite. In the 3rd year of Kayei (1850), American warships visited Shimoda in Izu Province, and lacquer ware was sold to their crews, who found it much suited their taste. This opened the way for exportation. In the 5th year of Ansei (1858) Yokohama having been opened to foreign trade, a shop was established on a lot of ground granted by the Government at Hon-cho Nichome, Yokohama, where Shizuoka lacquers were sold to foreigners, who most appreciated the feature of *yosegi-nuri*. In Yokohama, lacquers were first made in the 12th or 13th year of Meiji (1879 or 1880) in a factory set up by Mr. Winckler, a German merchant, who, regretting the deterioration in quality of the goods, intended to produce better qualities in the factory. Soon, however, the enterprise was given up, as it did not pay. Some lacquerers employed in it established themselves in business in Yokohama. Their business prospered with increased requirements from the local exporters, and at last a new pattern wa made there as its special product.

Lacquer being hard and dense, has very extensive uses here. At first, it was made in only black.· red, yellow and green, and since the Nara era no means were found for lacquering in white and purple ; only fragile *mitsudaso* was used to make up for the deficiency. In the Tokugawa period, processes for making purple and white lacquer were sought from the general public by the Tokugawa Government and the Lord of Sendai offered prizes of good yearly pensions to successful inventors, but in vain. The famous white lacquered Koka Gate and purple lacqu red Tosho Shrine at Nikko were probably *mitsudaso* instead of lacquer. In China, too, white and purple lacquer was not used, and the so-called Chinese white lacquer was *mitsudaso*. Lacquer when applied in mixed colours does not present a bright appearance, and moreover, when it is mixed with some colours, it becomes black, far from producing the desired colour. In view of these difficulties, few ever attempted the making of white or purple lacquer. So lacquer was simple in hue, and only of such dark colours as red and green. Mr. Sakaye Tawara, a man from Hiroshima Prefecture, tried, however, to accomplish the making of coloured lacquer from about the 19th year of Meiji (1886), and after much chemical research, at last succeeded in

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producing lacquer in white, blue and purple, and these colours in addition to the previously existing red, black, yellow and green made a complete set of seven colours to be obtained in lacquer. Moreover, Mr. Tawara's process was available for the free shading of colours in lacquer in whatever way the user might choose, whereas by the old methods coloured lacquer had been too dense to allow shading. This complete set of colours and their free shading greatly benefitted the manufactured of coloured lacquer. Subsequently, tens of compound colours were produced easily, which more extended the uses of lacquer. Wares made with the application of these kinds of coloured lacquer were called raised coloured lacquers and exported. After Mr. Tawara, Mr. Chutaro Rokkaku of the Bijutsu-in commenced studying coloured lacquer making in the about the 25th year of Meiji (1892), and after elaborate efforts he accomplished his object in the 34th year, (1901). From that time on, some other inventions were made in the same direction, until the making of lacquered ware registered the marked progress of today.

The cultivation of lacquer trees developed in this country with the flourishing of the lacquered ware industry. Early in the Meiji era, owing to the abandonment of old weapons of warfare and to the changes in fortune of the daimyo, the demand for lacquer fell by 80 per cent. In the Mito and Aizu clans, the cultivation of lacquer trees had been encouraged by law, but afterwards, as sericulture developed, the lacquer tree plantations were changed into mulberry farms, so much as to greatly diminish the production of lacquer. This soon shortened the supply of lacquer for lacquer ware for export in about the 10th year of Meiji (1877). Seeing this, the prefectural authorities and people concerned feeling keenly the necessity of cultivating more lacquer trees, seedlings were planted in the northeastern and other districts of the country. But lacquer grew more and more scarce and appreciated heavily, as the export of lacquered ware multiplied much more than any increase in its supply. This was taken advantage of by some Osaka merchants, who, importing Chinese lacquer, made handsome profits. In Yokohama, too, Chinese lacquer was imported. This imported lacquer was sold, mixed with Japanese lacquer. The Kuroye men in Kishu are said to have imported 2,120 *kwamme* of it. In the 16th year of the era (1883), the Osaka merchants interested in Japanese lacquer jointly attempted to prevent the importation of Chinese lacquer, but it was of little avail; for the imports did not decrease in the least. At last, the makers of good lacquer ware were greatly troubled by the loss of means to get genuine Japanese lacquer. Chinese lacquer imported then was weak and had poor gloss, and was apt to change colour. Wares painted with this lacquer lost their gloss and often developed cracks over the whole surface, the lacquer even coming off at times after a few years.

This made it quite unfit for use in the manufacture of such superior Japanese lacquered wares as aventurin and Shunkei. Its imports, however, increased remarkably from the 23rd or 24th year of Meiji (1890 or 1891), and it encroached upon the market for Japanese lacquer with

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overwhelming force. The price fell off sharply in consequence. In had a depressing effect on the cultivation of lacquer trees, the plantations of which after having had a tendency to be restored, were again laid waste to no small extent. Moreover, the importation and use of Chinese lacquer hampered considerably the progress of lacquer ware making. The Department of Agriculture and Commerce sent, in the 31st year of Meiji (1898), specialists to China to look into the actual condition of lacquer making there, and they found that Chinese lacquer was not different in quality from the Japanese product, but was adulterated by mixing oil with it to increase the quantity. The Japanese Government then arranged with Chinese exporters of lacquer for the supply of pure lacquer, while means were taken to improve and extend lacquer tree cultivation in Japan. This had fruitful results, being the foundation of the present success in lacquer ware making in this country.

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The Great Danjuro

ON the Japanese stage the name of Ichikawa Danjuro has been set at the greatest value of all hereditary names of actors since old times. In a period of 230 or 240 years from the Genroku era (1688-1703) to the Meiji era (1868-1911), there were nine actors bearing this name of the highest honour, each of whom worthily maintained it, holding the highest position among his contemporaries.

Ichikawa Danjuro the First, won the greatest popularity on the stage of Yedo in the Genroku era (1688-1703) as a new man, who distinguished himself as a playwright, besides as an actor.

He was born in the 3rd year of Manji (1658) in Ichikawa village in the Province of Shimosa, the eldest son or Juzo Horikoshi, and was called Kosaburo Horikoshi. He had in his boyhood not only a fluent tongue, but was very clever, and was the pet of the village.

In the 12th year of Kanbun (1672) a strolling company of the old school came to his village and performed there for about ten days. Kosaburo was much delighted with their plays. Daily he came and eagerly watched the performances, which he carried well in mind. At home he, with his friends, gave imitations of the performances with such skill as to astonish the villagers. It attracted the attention of the players' manager, who earnestly asked his father to entrust the boy to him, as he would train him into a good actor. The request was accepted, and Kosaburo joined the company. This was in the 13th year of Kanbun (1673), when he was 13 years old.

He left his humble family of his grandfather, father, mother, uncle and aunt, and started out to tour as an actor.

For a number of years he was with the company. Who then could expect him to become in later years the greatest actor in Yedo—Ichikawa Danjuro the First?

It was at the age of 26 that he became a full-fledged actor, and taking the leading part in the company, made his name Ichikawa Danjuro known somewhat among the provincials. With his cleverness he had made rapid progress in his favourite pursuit since he joined the company. This made his manager happy, who felt that he hae been compensated for his trouble. Danjuro himself had the satisfaction of rising from the son of a poor tradesman to the leader of a road company.

Owing to a quanse between Danjuro and another leading member of the troupe, named Ichiyama Hanzaburo, in which the latter was killed by a servant named Soshiro, the company had to be broken up, and the actors were separated.

Danjuro came to Yedo to find employment. This was the first step towards his remarkable promotion: and had the tragedy not taken place, he would probably have been contented with the leadership of a strolling company all his life.

Theatrical history shows that Ichikawa Danjuro the First made his first appearance before the footlights in Yedo in March in the 3rd year of Tenna (1683), and in January in the 1st year of Jokyo (1684), he performed at the Nakamura Theatre and made a hit.

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In the 3rd year of Jokyo (1684) he made arrangements with the proprietor of the Ichimura-za to join that theater at the yearly salary of 12 *ryo*. In the 4th year of that era he was promoted to the yearly salary of 18 *ryo*. By this time, his ability had come to be recognized in the theatrical circles of Yedo. In the 5th year of the era (1688), when he was 29 years old, his yearly salary was increased to 50 *ryo*. This fact illustrates his ability and popularity.

He resided at Kayacho-gashi with his father aged 60 and his mother aged 49. He took a wife and his life was very happy. Juzo, the father, who sixteen years ago had entrusted his son to the manager of a small strolling company, must have felt as if he were dreaming, living with the son who had achieved such success as to become a star actor in Yedo.

In the autumn of the same year a son was born to Danjuro, whom he named Kuzo.

In the 2nd year of Genroku (1689), Danjuro was promoted to a yearly salary of 80 *ryo*, and the next year to 120 *ryo*.

He could not have even dreamed of receiving such an amount, leaving many seniors behind. At the beginning of September of that year he held a banquet in celebration of his promotion inviting many of his friends. Looking back over the past, he must have felt deep emotion.

In the same year he chose, as his family crest, *mimasu* (a mark formed of three squares).

In his spare time he studied *haiku* under Kikaku, a great *haiku* composer.

In November in the 2nd year of Genroku (1692) he was promoted to a yearly salary of 280 *ryo*. In April of that year he, for certain reasons, made a prayer, in which he asked for prosperity in his profession, swearing that for two full years from the 2nd year of Genroku he would purify himself with water and worship at the family shrine of Sanpo-Kojin every morning, give up drinking liquor during the lifetime of his patents, and abstain from misconduct with women. Soon afterwards, he resolved to visit Kyoto and Osaka to study his art there. In November of the same year, he set out on the journey, accompanied by his family.

For three years he stayed in Kyoto and Osaka, where he appeared at the theatre of Murayama Heiyemon and the theatre of Iwai Matsusaburo. He enjoyed some popularity there, but he did not leave an impression worthy of his subsequent great name of Ichikawa Danjuro the First. At that time there were in Kyoto and Osaka many actors who ranked with him, and the people there looked down upon the stage in Yedo as still in its swadding clothes. Sakata Tojuro there was a great actor. Danjuro's visit to Kyoto and Osaka was not much of a success.

In February in the 10th year of Genroku (1697), Danjuro came back to Yedo, and became much more active on the stage than he had been before. He put on the stage his little child, which astonished the people. Another thing unexpected by the public as well as by other actors was that he wrote and staged plays. Previous to that time no actors had themselves written plays. His plays were published one after another, and every time they were put on the stage, his reputation increased.

On November 22 in the 16th year of Genroku (1703) a great earthqunke oc-

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curred in the Kwanto District, and following it a great conflagration broke out in Yedo on the 29th of the same month, destroying the Nakamura Theatre and the Ichimura Theatre.

In the 17th year of Genroku (1704) Danjuro was promoted to a yearly salary of 800 *ryo*. In the meanwhile the Ichimura Theatre had been temporarily rebuilt. *Watamashi-junidan* was staged at it as a spring play.

In the play, about noon on February 19, Danjuro, in the scene of the Battle of Yashima, representing Tadanobu Sato, the entered stage, and was striking an attitude towards the front, when a shower having come, the rain dripped onto several places on the stage. Hanroku Ikushima, a stage manager, brought to him a raincoat from the green-room, and in the act of putting it around him to keep his clothes from getting wet, he thrust a short sword into Danjuro's side. Danjuro, at the sudden attack, turned around, and grasped Hanroku by the hand, shouting in a loud voice: "Coward, coward!" But he could utter no more and succumbed immediately. Thus he was cut off in the prime of life, at the age of 45.

The cause of this tragedy remains a mystery to the present day. The assain was arrested at once and examined, but the facts of the case were kept secret by the police, most probably for the reason that women in the inner palace of the *shogun* and some *daimyo* were involved. At that time, to criticise frankly, it was difficult to tell which was the main profession of most of the actors, playing on the stage or keeping company with women. Danjuro's tragic death seems to have had connection with a love affair. It is sad that he lost his life on the stage, involved in such an affair, which was unprecedented in the history of the Japanese stage.

Ichikawa Danjuro the First, taught by his lack of success during his three years' stay in Kyoto and Osaka, did his utmost in performing in Yedo during the subsequent eight years until his death. He appeared on the stage in about forty plays, and, moreover, he wrote over ten plays, most of which were staged with success. We can find none among the great Japanese actors of the past equal to Ichikawa Danjuro the First in writing plays as an actor.

At the time of Daniuro's death, his father was 76 years old, his mother 65, his eldest son 17, while his second son and daughter were still infants. His mother was determined that his eldest son, Kuzo, should succeed to his name. So in July, the same year, Kuzo announced his succession to his father's name at the Yamamura Theatre, and thereafter he was called Ichikawo Danjuro the Second.

The theatrical world of Yedo, after the death of Ichikawa Danjuro the First, still had such noted actors as Nakamura Shichisaburo, Nakamura Denkuro and Yamanaka Heikuro. Yet the real theater-lovers felt lonesome at the loss of Danjuro the First.

The name Ichikawa Danjuro does not exist on the stage today, no doubt because there is none among the present actors who has proved himself able to succeed to this most honored name. It will be interesting to see who will make himself so prominent as to be worthy to succeed to the name.

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Genre Pictures and Representative Painters

(7)

Ukiyoe Painters in the Declining Period of the Pictures

Nishikiye (coloured prints) reached the zenith of develpment in the Kansei era (1788-1800), at the end of which their period came to a close. The following Bunka and Bunsei eras (1804-1829) was a period when arts and sciences in Yedo attained full maturity, and *ukiyoye* marked more advancement in the arts of engraving and printing. But their advancement was only superficial, and in artistic substance, they rather retrogressed.

In the meantime, *kusazoshi* (illustrated story-books) made development. The book was quite like the *kibyoshi* (yellow covered book), the only difference between them being that the former was richer in substance and more especially in illustrations than the latter. Many of rhe books were written by Koikawa Harumachi, Santo Kyoden, Juppensha Ikku and Kubo Shuman, and published with illustrations of drawings from the authors' own pens. Ikku was a great writer of fiction and wrote the famous *Dochu-Hizaknrige*. He died at the age of 68 in Augus in the 2nd year of Tenpo (1831).

The style of the Torii school in painting actors and theatricals changed conspicuously in the lifetime of Torii Kiyomitsu, when it was much more softened off than before. Torii Kiyonaga made it his specialty to paint beauties, and his style once swayed genre picture circles. Since then, the painters of the Torii school made fine pictures of beauties. Kiyomasa, son of Kiyonaga, was another good painter of them.

While Kiyonaga spent his time mostly in painting beauties, the portraying of actors made complete development in the world of prints through the efforts of some painters outside the Torii school, namely, by Katsukawa Shunsho, many of his pupils, Ippitsusai Buncho, Toshusai Sharaku and Utagawa Toyokuni.

This compelled the men of the Torii school to seek a way for their development outside the world of prints; and they began painting theatrical posters. This made the hereditary work of the school, the men of which painted from generation to generation these posters and executed illustrations bor play-bills, few of them making great achievement in the world of prints.

The Torii family is still extant as painters of theatrical posters and playbills. The reason for the long duration of their family work is that this particular work of painting, which one of the family's ancestors took to, being of a special style and requiring a peculiar skill, has been inimitable by others.

Katsushika Hokusai was one of the noted painters living from the golden age of *nishikiye* to their declining period. He was a great *ukiyoye* painter. He learned painting under Katsukawa Shunsho, and died at the age of 90 in the 2nd year of Kayei (1849). He was a man of un-

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producing lacquer in white, blue and purple, and these colours in addition to the previously existing red, black, yellow and green made a complete set of seven colours to be obtained in lacquer. Moreover, Mr. Tawara's process was available for the free shading of colours in lacquer in whatever way the user might choose, whereas by the old methods coloured lacquer had been too dense to allow shading. This complete set of colours and their free shading greatly benefitted the manufactured of coloured lacquer. Subsequently, tens of compound colours were produced easily, which more extended the uses of lacquer. Wares made with the application of these kinds of coloured lacquer were called raised coloured lacquers and exported. After Mr. Tawara, Mr. Chutaro Rokkaku of the Bijutsu-in commenced studying coloured lacquer making in the about the 25th year of Meiji (1892), and after elaborate efforts he accomplished his object in the 34th year, (1901). From that time on, some other inventions were made in the same direction, until the making of lacquered ware registered the marked progress of today.

The cultivation of lacquer trees developed in this country with the flourishing of the lacquered ware industry. Early in the Meiji era, owing to the abandonment of old weapons of warfare and to the changes in fortune of the daimyo, the demand for lacquer fell by 80 per cent. In the Mito and Aizu clans, the cultivation of lacquer trees had been encouraged by law, but afterwards, as sericulture developed, the lacquer tree plantations were changed into mulberry farms, so much as to greatly diminish the production of lacquer. This soon shortened the supply of lacquer for lacquer ware for export in about the 10th year of Meiji (1877). Seeing this, the prefectural authorities and people concerned feeling keenly the necessity of cultivating more lacquer trees, seedlings were planted in the northeastern and other districts of the country. But lacquer grew more and more scarce and appreciated heavily, as the export of lacquered ware multiplied much more than any increase in its supply. This was taken advantage of by some Osaka merchants, who, importing Chinese lacquer, made handsome profits. In Yokohama, too, Chinese lacquer was imported. This imported lacquer was sold, mixed with Japanese lacquer. The Kuroye men in Kishu are said to have imported 2,120 *kwamme* of it. In the 16th year of the era (1883), the Osaka merchants interested in Japanese lacquer jointly attempted to prevent the importation of Chinese lacquer, but it was of little avail; for the imports did not decrease in the least. At last, the makers of good lacquer ware were greatly troubled by the loss of means to get genuine Japanese lacquer. Chinese lacquer imported then was weak and had poor gloss, and was apt to change colour. Wares painted with this lacquer lost their gloss and often developed cracks over the whole surface, the lacquer even coming off at times after a few years.

This made it quite unfit for use in the manufacture of such superior Japanese lacquered wares as aventurin and Shunkei. Its imports, however, increased remarkably from the 23rd or 24th year of Meiji (1890 or 1891), and it encroached upon the market for Japanese lacquer with

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made many sp'endid ordinary and printed pictures of them. Toyokuni in his youth painted skilfully beauties, too, but in a'ter life, his paintings mostly became rather uninteresting, as they lost the soft impression of his former products. In this, Toyohiro was better than Toyokuni.

Toyohiro died at the age of 56 in the 11th year of Bunsei (1828). Tyokiyo, his son, was possessed of ability, but he died yuung. He had among his pupils such able men as Hiroshige, Hirokane, Hiromasa and Hirochika.

Toyokuni's father was a wood engraver called Gorobei Kurahashi. As he was friendly with Utagawa Toyoharu, he put his son Toyokuni under his tuition from his childhood. Toyokuni exerted his efforts in painting, studying in an earnest and faithful manner. He was a painter of merit of ordinary pictures, not to mention prints; and many of his pictures of beautiful women are still extant. His pictures of actors also are distinguished. They are the faithful representation of actors on the stage and give an interesting impression, produced by his peculiarly skilful and polished style. He died at the age of 57 in the 8th year of Bunsei (1825).

He had many good pupils,—a fact illustrating the skill possessed by him in training pupils. In the 11th year of Bunsei (1828), four years after his death, his pupils erected a monument for him. This monument gives at its back the names of these pupils. The name of Toyokuni was succeeded to for three generations, and all of these successors won distinction as *ukiyoye* painters.

Soon afterwards came a period in which *ukiyoye* painters found themselves in an impasse. For a good many years they had made pictures of fresh taste by depicting the conditions of changing times, but now their ideas and their methods languished.

Subsequently, new ground was broken by some *ukiyoye* painters, who extended the scope of material for prints to landscapes, flowers and birds, and exerted themsewes in the depiction of natural beauty. This is a fact worthy of special mention in the world of prints. There were not a few painters joining in the movement, and above all others, Ichiryusai Hiroshige may be mentoned as one rendering the most distinguished service in it and producing the most excellent work.

It must be remembered, however, that not a few pointers preceeded Hiroshige in opening the way for his splendid landscape making. One of them was Hokusai, and his son Hokuju made fine lamdscapes. Katsukawa Shuntei produced also new styled landscapes.

In considering Hiroshige's landscapes, one must not forget that these pictures were of the system of Toyoharu's *ukiyoye*. From this, we may conclude that a remote cause of Hiroshige's landscapes was Toyoharu's *nkiyoye*. Hiroshige adapted in his works the *ukiye* style making use of the western law of perspective. The origin of *ukiye* dates back to old times; for such pictures were made by Okumura Masanobu before Toyoharu.

But landscapes as backgrounds of *ukiyoye* developed suddenly, when Toyoharu and Shiba Kokan adopted the foreign style in their pictures. Later, Kiyonaga, Utamaro, Eishi and Toyokuni made good landscapes as backgrounds of their *ukiyoye*.

In order to make landscapes the principal theme of *ukiyoye* and not back-

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grounds, a little more progress was to be made by gradually making the figures in *ukiyoye* smaller. Hokusai and Hiroshige started when the question was in this stage.

Some people oppose calling landscapes *ukiyoye*, as they are not genres. In fact, however, landscapes are illustrative of common life, in which figures take active parts, although they became smaller than before. These human activities diffentiate landscapes by pure landscape artists from those by *ukiyoye* painters. The former's figures are inactive; indeed they are not made to be active. But the latter always treated human affairs, making the figures active. These were landscapes made by *ukiyoye* painters.

Since landscapes came within the range of *ukiyoye*, men of letters stirred up interest in travelling among the people, who, singing the praises of peace, sought various forms of pleasures.

But then travelling was no easy matter. Those north of Yeno did not know the Tokaido, and those who knew the Tokaido did not know the Nakasendo or the Kisokaido. These people had not, therefore, means to know places of fine scenery or historical interest except simply through literature or pictures.

Albums of famous places were published to meet this demand. In the 9th year of Kansei (1797) Albums of Interesting Places on the Tokaido came out, edited by Akizato Rito, who later published Albums of Interesting Places on the Kiso-kaido, illustrated by drawings from the pen of Nishimura Chuka.

In the 2nd year of Kyowa (1802) the *Tokaido-Hizakurige* by Juppensha Ikku began to be published, and its 8th book was completed in the 6th year of Bunka (1809). In the 9th year, a continuation was published, containing travels along the Kiso-kaido.

Following this, some other travels came out, such as *Chichibu-Junrei*, *Ettchu-Tateyama-kiko*, and *Kashu-Hakusan-Sankei*. These publications aroused interest in travelling among the people to a tremendous degree. Seeing this, painters were naturally induced to draw pictures of interesting places.

Hokusai's "Sixteen Views of Mount Fuji," "Eight Views of Loocho Islands," "Famous Falls," "Famous Bridges," etc., were published to meet this demand of the age. Even Toyokuni and Kunisada painted landscapes, "Sets of the Eight Views of the Most Interesting Places."

Hiroshige's miraculous ability greatly popularized his products among the people as a nutural consequence.

In flower and bird pictures, Hokusai did splendid work, and Hiroshige was directly influenced by him. *Ukiyoye* painters painted flowers and birds very early. Utamaro showed his ability in drawing them. After that, flower and bird pictures developed more and more.

Hokusai's style in prints of flowers and birds may be said to have been polished by Hiroshige. Superior flower and bird pictures by Hiroshige may be found more among those drawn on strips of paper than those on ordinary sized paper or silk. It may be considered that during the lifetime of Hiroshige flower and bird pictures developed further. Had Hiroshige not existed at the time when *ukiyoye* were at a standstill, the people would have been much more lonesome than they actually were. Indeed, Hiroshige with his superb style shone on the world of *ukiyoye* in its last days.

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Garments in a Chest of Drawers

A Ghost Story

THE following incident recently occurred in Tokyo and was related by Mr. S., a painter :—

"You know Mr. K. He is a translator of foreign literary works and a composer of Scandinavian poems. He is innocent like a boy and honest. He does not tell lies or make too much of things.

"I have been told this ghost story by him. It should not be discounted or considered as a fairy tale or fabrication.

"The elder sister of Mr. K. lived somewhere in Aoyama, back of the Aoyama Gakuin. Her husband was an architect and a graduate of the Tokyo Imperial University, serving in the Home Department. I met her a few times. She was a beauty in the Kunisada style and very graceful in manners. So she was loved by the parents of her husband as well as by him.

"Unfortunately she died three years after marriage. She had peritonitis of an acute nature, which took her away in a few days. Her husband and father and mother in law greatly grieved over her sudden death.

"To make things worse, in less than a month after the unhappy event, her father-in-law met sudden death from hemorrhage of the brain at an age not much over three-score years.

"Her house with this run of ill luck became quiet and lonely as a graveyard. In the meantime the first anniversary of the two deceased members of the family was observed, and soon the autumn season arrived, red dragonflies flying about in Aoyama, which is in the city, but has the quietness of a suburban district.

"Within the house, all the furniture was not changed in position and was placed just as before the death of the wife and her father-in law. In a six-mat room in the second story, formerly used as the sitting-room of the young couple, there was a chest of drawers made of pawlonia-wood, brought by the bride, containing her trousseau, and in the downstairs inner room a small desk used by the old man was placed exactly as it had been one and a half years before.

"Every time Mr. K. visited the family, they so heartily welcomed him that he made frequent visits,—once in a week,

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whereas during the lifetime of his elder sister he visited only three or four times a year. This made him so intimate with them that he would enter their sitting-room without knocking.

"One fine afternoon in the middle of the autumn, when the fragrant olive tree in the garden of the house was in full bloom, Mr. K. on his way back from a visit to T., a painter, near Dogenzaka, Shibuya, visited the house.

"Standing in the entrance room, he called out for the old woman, 'Oba-san! Oba-san!' But no answer came from the interior. Supposing her to be upstairs, he ran up. There were three rooms there. When he came up, all of them were open, perhaps after cleaning.

"As I told you before, there was a chest of drawers in the first six-mat room, brought by the wife. He saw there a young woman standing before this chest. She wore a striped *yukata* of Maoka, which was fashionable then, but unsuited to the season; for it was the autumn now. She wore a summer mousseline sash. She was taking clothes from a drawer of the chest. She looked to him quite like his elder sister from behind!

"He also saw an old man squatting down by the woman, with his back towards him. A large blue cloth wrapper was spread out on the *tatami*, and the old man receiving clothes from the young woman, was putting one upon another on it.

"He believed the young woman to be his elder sister and the old man to be her father-in-law. 'But these persons are dead!' he thought clearly. As he thought so, he nearly fell down with terror. He ran down stairs, and out into the front yard barefooted. At the gateway, he almost collided with the old woman of the house, who was coming back from an errand. He gave a start again and stood erect.

'"What's the matter? What has happened?' she inquired excitedly.

'"There are my elder sister and her father-in-law on the second floor!' he shouted.

'"Don't talk nonsense! You must have been asleep,' she said.

'"No, no, I've seen them. I'm sure of that,' he asserted.

"He gave an explanation of the matter. Hearing it, the old woman, without any look of astonishment or horror, went up stairs composedly. But she found no one in the room. She examined the drawer, but saw no trace of their contents having been taken out.

'"Your elder sister stood here and her father-in-law was sitting by her wrapping her clothes in a cloth. Did not you say so?' she asked.

'"Exactly so,' he replied.

'"It is mysterious,' she said, inclining her head, pondering over the matter.

"The next day fire broke out in a boarding-house next door to the house at a time nearly the same as when Mr. K. saw the ghosts, and destroyed the house. All the furniture was burnt, including the chest of drawers.

"Turning these things over in their minds, the family arrived at the conclusion that the spirits of the dead had come to take the dresses from the chest, expecting the fire."

The ghost of the young woman was reluctant to part with her dresses left in this world!

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overwhelming force. The price fell off sharply in consequence. In had a depressing effect on the cultivation of lacquer trees, the plantations of which after having had a tendency to be restored, were again laid waste to no small extent. Moreover, the importation and use of Chinese lacquer hampered considerably the progress of lacquer ware making. The Department of Agriculture and Commerce sent, in the 31st year of Meiji (1898), specialists to China to look into the actual condition of lacquer making there, and they found that Chinese lacquer was not different in quality from the Japanese product, but was adulterated by mixing oil with it to increase the quantity. The Japanese Government then arranged with Chinese exporters of lacquer for the supply of pure lacquer, while means were taken to improve and extend lacquer tree cultivation in Japan. This had fruitful results, being the foundation of the present success in lacquer ware making in this country.

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The Great Danjuro

ON the Japanese stage the name of Ichikawa Danjuro has been set at the greatest value of all hereditary names of actors since old times. In a period of 230 or 240 years from the Genroku era (1688-1703) to the Meiji era (1868-1911), there were nine actors bearing this name of the highest honour, each of whom worthily maintained it, holding the highest position among his contemporaries.

Ichikawa Danjuro the First, won the greatest popularity on the stage of Yedo in the Genroku era (1688-1703) as a new man, who distinguished himself as a playwright, besides as an actor.

He was born in the 3rd year of Manji (1658) in Ichikawa village in the Province of Shimosa, the eldest son or Juzo Horikoshi, and was called Kosaburo Horikoshi. He had in his boyhood not only a fluent tongue, but was very clever, and was the pet of the village.

In the 12th year of Kanbun (1672) a strolling company of the old school came to his village and performed there for about ten days. Kosaburo was much delighted with their plays. Daily he came and eagerly watched the performances, which he carried well in mind. At home he, with his friends, gave imitations of the performances with such skill as to astonish the villagers. It attracted the attention of the players' manager, who earnestly asked his father to entrust the boy to him, as he would train him into a good actor. The request was accepted, and Kosaburo joined the company. This was in the 13th year of Kanbun (1673), when he was 13 years old.

He left his humble family of his grandfather, father, mother, uncle and aunt, and started out to tour as an actor.

For a number of years he was with the company. Who then could expect him to become in later years the greatest actor in Yedo—Ichikawa Danjuro the First?

It was at the age of 26 that he became a full-fledged actor, and taking the leading part in the company, made his name Ichikawa Danjuro known somewhat among the provincials. With his cleverness he had made rapid progress in his favourite pursuit since he joined the company. This made his manager happy, who felt that he hae been compensated for his trouble. Danjuro himself had the satisfaction of rising from the son of a poor tradesman to the leader of a road company.

Owing to a quanse between Danjuro and another leading member of the troupe, named Ichiyama Hanzaburo, in which the latter was killed by a servant named Soshiro, the company had to be broken up, and the actors were separated.

Danjuro came to Yedo to find employment. This was the first step towards his remarkable promotion: and had the tragedy not taken place, he would probably have been contented with the leadership of a strolling company all his life.

Theatrical history shows that Ichikawa Danjuro the First made his first appearance before the footlights in Yedo in March in the 3rd year of Tenna (1683), and in January in the 1st year of Jokyo (1684), he performed at the Nakamura Theatre and made a hit.

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The Great Danjuro

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The [illegible] Danjuro the First, was a [illegible] actor in the stage of Yedo [illegible] the Genroku era (1688-1703) as a [illegible] man, who did much [illegible] and strength, besides as an actor.

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He left as [illegible] day of the [illegible] Ichikawa, to [illegible] and [illegible] as an actor.

For [illegible] he was [illegible] company. [illegible] and [illegible] to become [illegible] the [illegible] in Yedo [illegible]

[illegible] Ichikawa [illegible] a [illegible] and [illegible] part in the [illegible] Ichikawa Danjuro [illegible] among the [illegible]. With [illegible] and [illegible] his favourite [illegible] for the [illegible] pieces. [illegible] was the [illegible] who left [illegible] he was [illegible] for his [illegible] Danjuro's [illegible] ation of acting from the [illegible] a poor tradesman to the leader of a [illegible] company.

Owing to a [illegible] he in Dan[illegible] and [illegible] the [illegible] or the stage, [illegible] Ebizo[illegible] in which the latter was [illegible] by a [illegible] name Godie, [illegible] company [illegible] to be broken up, and the actors were scattered.

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In the 3rd year of Jōkyō (1684) he made a long journey with the present of the Ichimura-za to Edo that drew at the yearly salary of 12 *ryō*. In the 5th year of that era he was promoted to the yearly salary of 1 *ryō*. By this time, as all had come to be recognized as Ichikawa Yaozō, in the 2nd year of this era (1685) he was 25 years old, his yearly salary was raised to 50 *ryō*. Thus began Yaozō's long and glorious career.

He resided at Kyōbashi-nishi-no-chō (Present Age 3) and his income equalled 270 *koku* of rice. Besides the family, who lived with him, he also had an attached assistant, a cook, a servant-girl, and a *kago*-bearer. It was the custom of the day for a young man who had begun to show signs of success as an actor to become a star at the age of 20 years.

In this same year of the same year-era (1685) in Dōjima, Osaka, there was born Kizaemon Takeda, who was to become famous as a puppet-master and author of plays.

In the 2nd year of Genroku (1689) he was promoted to a yearly salary of 80 *ryō*, and the next year to 120 *ryō*.

He still had three years to spend on his preceding salary, leading up to the 20th year of the era. At the beginning of September of that year he held a banquet in celebration of his promotion with many of his friends. Looking back over the past, he must have felt deep content.

In the same year he chose, as his family crest, *mizu-aoi* (a mark formed of three aoi-leaves).

In his spare time he studied *kōta* under Kikaku, a great *kōta* composer.

In November in the 2nd year of Genroku (1689) he was promoted to a yearly salary of 280 *ryō*. In April of that

year, for certain reasons, made a petition, in which he asked for permission to [illegible] swearing that [illegible] full years from the 2nd year of this era he would [illegible] [illegible] [illegible]

the extraordinary spring festival of the Yasukuni Shrine, dedicated to the souls of fallen soldiers and sailors, today. His Majesty the Emperor proceeded to the Shrine at which he worshipped.

Mr. Isoo Abé, M.P. and leader of the Socialist Peoples' Party, with Mrs. Abe, left Yokohama for America, to visit various socialistic institutions.

April 27.—Dr. Edna Leonard, a well-known pro-Japanese American missionary, arrived in Japan today.

April 28.—Protocols in reference to the revision of the existing Sino-Japanese Treaty were exchanged this morning at the official residence of the Japanese Consul-General in Shanghai by Mr. K. Horiuchi, Japanese 1st Secretary of Legation in Peiping, and Mr. Chou Lung-kang, Director of the Asiatic Affairs Bureau of the Nanking Government.

April 29.—The first anniversary of His Majesty's birthday since his formal Enthronement was celebrated today. A solemn ceremony was performed at the Three Sanctuaries of the Imperial Palace and His Majesty reviewed troops at the Yoyogi parade ground. At noon the State Ministers and many dignitaries, Japanese and foreign, attended luncheon in the Homeiden Hall of the palace.

April 30.—The Cabinet today decided to appropriate Yen 55,000 out of the Government's sencond reserve found as expenditure for the reception of H.R.H. the Duke of Gloucester.

May 1.—The noon-gun, which has been fired from the ancient Hommaru in the Imperial Palace grounds every day for the last sixty years, since the Cabinet passed an ordinance authorizing it, on September 4, 1871, was replaced by sirens today, installed at Marunouchi, Shiba, Honjo and Koishikawa.

The tenth May Day was observed by over 30 labour bodies in Tokyo, some 15,000 men and women participating in a parade from Shiba Park to Tsukijima.

May 2.—H. R. H. Prince Henry, Duke of Gloucester, arrived with his suite at Yokohama at 9:30 this morning, on the mission to confer the Order of the Garter on His Majesty the Emperor of Japan on behalf of King George V. of England. He reached Tokyo Station at 10:33, where he was received by His Majesty, and they shook hands for the first time since nine years ago. At 10:40 the Royal guest, accompanied by H.I.H. Prince Chichibu and Baron Hayashi, head of the reception Committee, drove to the Kasumigaseki Palace, his residence while a State guest, in an open carriage, along streets lined by troops and thousands of citizens with British and Japanese flags in hand. In the evening he was entertained by Prince Chichibu at dinner at his palace in Omote-cho.

May 3.—This morning the solemn ceremony of the investiture of His Majesty with the Order of the Garter by the British Royal Envoy was performed in the main hall of the Imperial Chiyoda palace. Upon returning to the Kasumigaseki Palace, H. R. H. Prince Henry wired to His Majesty King George V, his father, that his important mission had been fulfilled.

To thank him, His Majesty the Emperor made a formal call on the Royal visitor at the Kasumigaseki Palace, and invested him with the Neck Pendant of the Order of the Chrysanthemum, the highest order of the Imperial Japanese

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curred in the Kwanto District, and following it a great conflagration broke out in Yedo on the 29th of the same month, destroying the Nakamura Theatre and the Ichimura Theatre.

In the 17th year of Genroku (1704) Danjuro was promoted to a yearly salary of 800 *ryo*. In the meanwhile the Ichimura Theatre had been temporarily rebuilt. *Watamashi-junidan* was staged at it as a spring play.

In the play, about noon on February 19, Danjuro, in the scene of the Battle of Yashima, representing Tadanobu Sato, the entered stage, and was striking an attitude towards the front, when a shower having come, the rain dripped onto several places on the stage. Hanroku Ikushima, a stage manager, brought to him a raincoat from the green-room, and in the act of putting it around him to keep his clothes from getting wet, he thrust a short sword into Danjuro's side. Danjuro, at the sudden attack, turned around, and grasped Hanroku by the hand, shouting in a loud voice: "Coward, coward!" But he could utter no more and succumbed immediately. Thus he was cut off in the prime of life, at the age of 45.

The cause of this tragedy remains a mystery to the present day. The assain was arrested at once and examined, but the facts of the case were kept secret by the police, most probably for the reason that women in the inner palace of the *shogun* and some *daimyo* were involved. At that time, to criticise frankly, it was difficult to tell which was the main profession of most of the actors, playing on the stage or keeping company with women. Danjuro's tragic death seems to have had connection with a love affair. It is sad that he lost his life on the stage, involved in such an affair, which was unprecedented in the history of the Japanese stage.

Ichikawa Danjuro the First, taught by his lack of success during his three years' stay in Kyoto and Osaka, did his utmost in performing in Yedo during the subsequent eight years until his death. He appeared on the stage in about forty plays, and, moreover, he wrote over ten plays, most of which were staged with success. We can find none among the great Japanese actors of the past equal to Ichikawa Danjuro the First in writing plays as an actor.

At the time of Daniuro's death, his father was 76 years old, his mother 65, his eldest son 17, while his second son and daughter were still infants. His mother was determined that his eldest son, Kuzo, should succeed to his name. So in July, the same year, Kuzo announced his succession to his father's name at the Yamamura Theatre, and thereafter he was called Ichikawo Danjuro the Second.

The theatrical world of Yedo, after the death of Ichikawa Danjuro the First, still had such noted actors as Nakamura Shichisaburo, Nakamura Denkuro and Yamanaka Heikuro. Yet the real theater-lovers felt lonesome at the loss of Danjuro the First.

The name Ichikawa Danjuro does not exist on the stage today, no doubt because there is none among the present actors who has proved himself able to succeed to this most honored name. It will be interesting to see who will make himself so prominent as to be worthy to succeed to the name.

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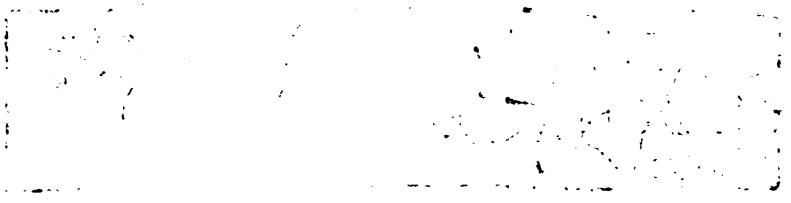

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Genre Pictures and Representative Painters

(7)

Ukiyoe Painters in the Declining Period of the Pictures

Nishikiye (coloured prints) reached the zenith of develpment in the Kansei era (1788-1800), at the end of which their period came to a close. The following Bunka and Bunsei eras (1804-1829) was a period when arts and sciences in Yedo attained full maturity, and *ukiyoye* marked more advancement in the arts of engraving and printing. But their advancement was only superficial, and in artistic substance, they rather retrogressed.

In the meantime, *kusazoshi* (illustrated story-books) made development. The book was quite like the *kibyoshi* (yellow covered book), the only difference between them being that the former was richer in substance and more especially in illustrations than the latter. Many of rhe books were written by Koikawa Harumachi, Santo Kyoden, Juppensha Ikku and Kubo Shuman, and published with illustrations of drawings from the authors' own pens. Ikku was a great writer of fiction and wrote the famous *Dochu-Hizaknrige*. He died at the age of 68 in Augus in the 2nd year of Tenpo (1831).

The style of the Torii school in painting actors and theatricals changed conspicuously in the lifetime of Torii Kiyomitsu, when it was much more softened off than before. Torii Kiyonaga made it his specialty to paint beauties, and his style once swayed genre picture circles. Since then, the painters of the Torii school made fine pictures of beauties. Kiyomasa, son of Kiyonaga, was another good painter of them.

While Kiyonaga spent his time mostly in painting beauties, the portraying of actors made complete development in the world of prints through the efforts of some painters outside the Torii school, namely, by Katsukawa Shunsho, many of his pupils, Ippitsusai Buncho, Toshusai Sharaku and Utagawa Toyokuni.

This compelled the men of the Torii school to seek a way for their development outside the world of prints; and they began painting theatrical posters. This made the hereditary work of the school, the men of which painted from generation to generation these posters and executed illustrations bor play-bills, few of them making great achievement in the world of prints.

The Torii family is still extant as painters of theatrical posters and playbills. The reason for the long duration of their family work is that this particular work of painting, which one of the family's ancestors took to, being of a special style and requiring a peculiar skill, has been inimitable by others.

Katsushika Hokusai was one of the noted painters living from the golden age of *nishikiye* to their declining period. He was a great *ukiyoye* painter. He learned painting under Katsukawa Shunsho, and died at the age of 90 in the 2nd year of Kayei (1849). He was a man of un-

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tiring energy, and left behind him many great works. He excelled in landscapes and also in flower and bird paintings, to say notoing of genre pictures. He towered above other *ukiyoye* painters as a facile painter not only of prints but also of *nikuhitsuga* (ordinary pictures). He described very well the activities of men. It was one of the most distinguishing parts of his sbility. He did much towards the internationalizing or *ukiyoye*.

Hokusai was born at Warigesui, Honjo, near Yedo in the 10th year of Horeki (1759). His father was a mirror maker under Government patronage. His real name was Taneichi Nakajima. He often changed his pen-name, and that of Katsushika was derived from the fact that his native place lay in the territory of Katsushima in the province of Shimosa.

At first, he learned engraving, and then painting. He studied painting at first under Katsukawa Shunsho. But his sagacity and ambition made him dissatisfied with the simple study of *ukiyoye* painting, and inspired him with a desire to study additionally other schools.

So he privately learned the painting of the Kano school. This came to the ears of Shunsho, and he was at once expelled. But his determination increased with it, and under difficulty he studied different styles of other schools. He melted down the essences of these studies in his mental crucible, and made his own characteristic style. His pictures feature most noticeably the thorough depiction of activity.

Most artists of the age much retrogressed in their declining years, but Hokusai's art improved as he grew in age, which is another noteworthy fact. He hoped that if he could live to the age of 100, his art would become superhuman. He had great many pupils, of whom the greatest were Shotei Hokuju, Uoya Hokkei, Teisai Hokuba, Ryuryui Tassai and Hotei Hokuga.

Kikugawa Eizan and his pupil Keisai Eisen established a school between the styles of the Hokusai and Utagawa schools.

Fizan was born in Ichigaya, Yedo. His father Eiji at first studied with a painter of the Kano school, and later on made *ukiyoye*. Eizan at first studied under his father, and then with Suzuki Nanrei. He was influenced also by Hokusai. He died at the age of 81 in the third year of Keio (1867).

Eisen was a man of talent under Eizan. He was born in Yedo in the 2nd year of Kanyei (1790). In his childhood he studied painting with Kano Hano Hakkeisai. Afterwards, he took interest in *ukiyoye* painting. His life as an artist extended over a period of about forty years from the middle of Bunka (1804-1817) to the beginning of Kayei (1848-1853), in the 1st year of which he died at the age of 59.

The Utagawa school led the world of *ukiyoye* in rivalry with the Hokusai school. It was founded by Toyoharu, but it owed its great prosperity to the efforts of his pupils Toyohiro and Toyokuni. The latter made a greater reputations than the former. From the Enpo era (1830-1843), *ukiyoye* painting was monopolized by the Utagaga school, and few attempted to establish their own schools. But this monopoly brought decline to *ukiyoye* painting.

Utagawa Toyohiro was born in Yedo. He painted chiefly beautiful women, and

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made many sp'endid ordinary and printed pictures of them. Toyokuni in his youth painted skilfully beauties, too, but in after life, his paintings mostly became rather uninteresting, as they lost the soft impression of his former products. In this, Toyohiro was better than Toyokuni.

Toyohiro died at the age of 56 in the 11th year of Bunsei (1828). Tyokiyo, his son, was possessed of ability, but he died yuung. He had among his pupils such able men as Hiroshige, Hirokane, Hiromasa and Hirochika.

Toyokuni's father was a wood engraver called Gorobei Kurahashi. As he was friendly with Utagawa Toyoharu, he put his son Toyokuni under his tuition from his childhood. Toyokuni exerted his efforts in painting, studying in an earnest and faithful manner. He was a painter of merit of ordinary pictures, not to mention prints; and many of his pictures of beautiful women are still extant. His pictures of actors also are distinguished. They are the faithful representation of actors on the stage and give an interesting impression, produced by his peculiarly skilful and polished style. He died at the age of 57 in the 8th year of Bunsei (1825).

He had many good pupils,—a fact illustrating the skill possessed by him in training pupils. In the llth year of Bunsei (1828), four years after his death, his pupils erected a monument for him. This monument gives at its back the names of these pupils. The name of Toyokuni was succeeded to for three generations, and all of these successors won distinction as *ukiyoye* painters.

Soon afterwards came a period in which *ukiyoye* painters found themselves in an impasse. For a good many years they had made pictures of fresh taste by depicting the conditions of changing times, but now their ideas and their methods languished.

Subsequently, new ground was broken by some *ukiyoye* painters, who extended the scope of material for prints to landscapes, flowers and birds, and exerted themsewes in the depiction of natural beauty. This is a fact worthy of special mention in the world of prints. There were not a few painters joining in the movement, and above all others, Ichiryusai Hiroshige may be mentoned as one rendering the most distinguished service in it and producing the most excellent work.

It must be remembered, however, that not a few pointers preceeded Hiroshige in opening the way for his splendid landscape making. One of them was Hokusai, and his son Hokuju made fine lamdscapes. Katsukawa Shuntei produced also new styled landscapes.

In considering Hiroshige's landscapes, one must not forget that these pictures were of the system of Toyoharu's *ukiyoye*. From this, we may conclude that a remote cause of Hiroshige's landscapes was Toyoharu's *nkiyoye*. Hiroshige adapted in his works the *ukiye* style making use of the western law of perspective. The origin of *ukiye* dates back to old times; for such pictures were made by Okumura Masanobu before Toyoharu.

But landscapes as backgrounds of *ukiyoye* developed suddenly, when Toyoharu and Shiba Kokan adopted the foreign style in their pictures. Later, Kiyonaga, Utamaro, Eishi and Toyokuni made good landscapes as backgrounds of their *ukiyoye*.

In order to make landscapes the principal theme of *ukiyoye* and not back-

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grounds, a little more progress was to be made by gradually making the figures in *ukiyoye* smaller. Hokusai and Hiroshige started when the question was in this stage.

Some people oppose calling landscapes *ukiyoye*, as they are not genres. In fact, however, landscapes are illustrative of common life, in which figures take active parts, although they became smaller than before. These human activities diffentiate landscapes by pure landscape artists from those by *ukiyoye* painters. The former's figures are inactive; indeed they are not made to be active. But the latter always treated human affairs, making the figures active. These were landscapes made by *ukiyoye* painters.

Since landscapes came within the range of *ukiyoye*, men of letters stirred up interest in travelling among the people, who, singing the praises of peace, sought various forms of pleasures.

But then travelling was no easy matter. Those north of Yeno did not know the Tokaido, and those who knew the Tokaido did not know the Nakasendo or the Kisokaido. These people had not, therefore, means to know places of fine scenery or historical interest except simply through literature or pictures.

Albums of famous places were published to meet this demand. In the 9th year of Kansei (1797) Albums of Interesting Places on the Tokaido came out, edited by Akizato Rito, who later published Albums of Interesting Places on the Kiso-kaido, illustrated by drawings from the pen of Nishimura Chuka.

In the 2nd year of Kyowa (1802) the *Tokaido-Hizakurige* by Juppensha Ikku began to be published, and its 8th book was completed in the 6th year of Bunka (1809). In the 9th year, a continuation was published, containing travels along the Kiso-kaido.

Following this, some other travels came out, such as *Chichibu-Junrei*, *Ettchu-Tateyama-kiko*, and *Kashu-Hakusan-Sankei*. These publications aroused interest in travelling among the people to a tremendous degree. Seeing this, painters were naturally induced to draw pictures of interesting places.

Hokusai's "Sixteen Views of Mount Fuji," "Eight Views of Loocho Islands," "Famous Falls," "Famous Bridges," etc., were published to meet this demand of the age. Even Toyokuni and Kunisada painted landscapes, "Sets of the Eight Views of the Most Interesting Places."

Hiroshige's miraculous ability greatly popularized his products among the people as a nutural consequence.

In flower and bird pictures, Hokusai did splendid work, and Hiroshige was directly influenced by him. *Ukiyoye* painters painted flowers and birds very early. Utamaro showed his ability in drawing them. After that, flower and bird pictures developed more and more.

Hokusai's style in prints of flowers and birds may be said to have been polished by Hiroshige. Superior flower and bird pictures by Hiroshige may be found more among those drawn on strips of paper than those on ordinary sized paper or silk. It may be considered that during the lifetime of Hiroshige flower and bird pictures developed further. Had Hiroshige not existed at the time when *ukiyoye* were at a standstill, the people would have been much more lonesome than they actually were. Indeed, Hiroshige with his superb style shone on the world of *ukiyoye* in its last days.

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Garments in a Chest of Drawers

A Ghost Story

THE following incident recently occurred in Tokyo and was related by Mr. S., a painter :—

"You know Mr. K. He is a translator of foreign literary works and a composer of Scandinavian poems. He is innocent like a boy and honest. He does not tell lies or make too much of things.

"I have been told this ghost story by him. It should not be discounted or considered as a fairy tale or fabrication.

"The elder sister of Mr. K. lived somewhere in Aoyama, back of the Aoyama Gakuin. Her husband was an architect and a graduate of the Tokyo Imperial University, serving in the Home Department. I met her a few times. She was a beauty in the Kunisada style and very graceful in manners. So she was loved by the parents of her husband as well as by him.

"Unfortunately she died three years after marriage. She had peritonitis of an acute nature, which took her away in a few days. Her husband and father and mother in law greatly grieved over her sudden death.

"To make things worse, in less than a month after the unhappy event, her father-in-law met sudden death from hemorrhage of the brain at an age not much over threescore years.

"Her house with this run of ill luck became quiet and lonely as a graveyard. In the meantime the first anniversary of the two deceased members of the family was observed, and soon the autumn season arrived, red dragonflies flying about in Aoyama, which is in the city, but has the quietness of a suburban district.

"Within the house, all the furniture was not changed in position and was placed just as before the death of the wife and her father-in law. In a six-mat room in the second story, formerly used as the sitting-room of the young couple, there was a chest of drawers made of pawlonia-wood, brought by the bride, containing her trousseau, and in the downstairs inner room a small desk used by the old man was placed exactly as it had been one and a half years before.

"Every time Mr. K. visited the family, they so heartily welcomed him that he made frequent visits,—once in a week,

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whereas during the lifetime of his elder sister he visited only three or four times a year. This made him so intimate with them that he would enter their sitting-room without knocking.

"One fine afternoon in the middle of the autumn, when the fragrant olive tree in the garden of the house was in full bloom, Mr. K. on his way back from a visit to T., a painter, near Dogenzaka, Shibuya, visited the house.

"Standing in the entrance room, he called out for the old woman, 'Oba-san! Oba-san!' But no answer came from the interior. Supposing her to be upstairs, he ran up. There were three rooms there. When he came up, all of them were open, perhaps after cleaning.

"As I told you before, there was a chest of drawers in the first six-mat room, brought by the wife. He saw there a young woman standing before this chest. She wore a striped *yukata* of Maoka, which was fashionable then, but unsuited to the season; for it was the autumn now. She wore a summer mousseline sash. She was taking clothes from a drawer of the chest. She looked to him quite like his elder sister from behind!

"He also saw an old man squatting down by the woman, with his back towards him. A large blue cloth wrapper was spread out on the *tatami*, and the old man receiving clothes from the young woman, was putting one upon another on it.

"He believed the young woman to be his elder sister and the old man to be her father-in-law. 'But these persons are dead!' he thought clearly. As he thought so, he nearly fell down with terror. He ran down stairs, and out into the front yard barefooted. At the gateway, he almost collided with the old woman of the house, who was coming back from an errand. He gave a start again and stood erect.

"'What's the matter? What has happened?' she inquired excitedly.

"'There are my elder sister and her father-in-law on the second floor!' he shouted.

"'Don't talk nonsense! You must have been asleep,' she said.

"'No, no, I've seen them. I'm sure of that,' he asserted.

"He gave an explanation of the matter. Hearing it, the old woman, without any look of astonishment or horror, went up stairs composedly. But she found no one in the room. She examined the drawer, but saw no trace of their contents having been taken out.

"'Your elder sister stood here and her father-in-law was sitting by her wrapping her clothes in a cloth. Did not you say so?' she asked.

"'Exactly so,' he replied.

"'It is mysterious,' she said, inclining her head, pondering over the matter.

"The next day fire broke out in a boarding-house next door to the house at a time nearly the same as when Mr. K. saw the ghosts, and destroyed the house. All the furniture was burnt, including the chest of drawers.

"Turning these things over in their minds, the family arrived at the conclusion that the spirits of the dead had come to take the dresses from the chest, expecting the fire."

The ghost of the young woman was reluctant to part with her dresses left in this world!

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The Editor's Diary

APRIL 11.—A mine on a mine-layer, with students of the Naval Torpedo School aboard, exploded near the Third Fort in Tokyo Bay, resulting in seven being killed and some 30 others being more or less seriously injured.

Prof. William Barr, formerly of Columbia University, an authority on railway and civil engineering, arrived at Kobe with Mrs. Barr on a round-the-world trip by the Dollar Liner President Wilson. He was welcomed by many Japanese railway officials who are indebted to him for his valuable services in the development of Japanese railways in earlier days.

Early this morning in a head-on collision at Yamakita Station on the Tokaido Line over 30 persons were injured.

The enshrinement of the spirit of Tokugawa Yoshimune, the eighth Tokugawa Shogun, with that of the first Shogun Ieyasu, at the Toshogu Shrine, Ueno Park, Tokyo, was conducted this morning.

April 12.—The Imperial Household Department announced the Imperial sanction of the betrothal of H.I.H. Prince Takamatsu and Miss Kikuko Tokugawa, daughter of the late Prince Yoshihisa Tokugawa.

Mr. Fuliman, the new Swedish Minister to Japan, proceeded to the Imperial Palace and was received in audience in the Phoenix Hall by His Majesty the Emperor to whom he presented his credentials together with the letter of recall for the former Minister.

April 13.—Count Shimpei Goto, who had been suddenly attacked by cerebral hemorrhage while on a train near Maibara Station on his way to Okayama where he was to make a lecture, died at the hospital of the Kyoto Prefectural Medical University at 5:30 a.m. this morning. He was 73 years of age. His Majesty the Emperor, on hearing of his critical condition, raised his Court rank to the senior second grade. He was a holder of the Grand Cordon of the Rising Sun with Paulownia Flower.

April 14.—This being the first Sunday of the month with cherries in full bloom and with fine weather after a succession of many gloomy days, hundreds of thousands of Tokyo people went out to suburban districts, holiday making.

April 15.—At the Tokyo Municipal Office the heads of the various departments and sections assembled to confer about how to welcome H.R.H. the Duke of Gloucester.

April 16.—David Bey, the newly appointed Turkish Ambassador to Tokyo, was received in audience this morning by His Majesty the Emperor in the Phoenix Hall of the Imperial Palace. His credentials, as well as the letter of recall of the former Ambassador, were presented to His Majesty.

The Sino-Japanese Conventions regarding the Hankow and Nanking incidents were provisionally signed by the representatives of both countries, at Shanghai.

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The Sino-Japanese Conventions regarding the Hankow and Nanking incidents were provisionally signed by the representatives of both countries, at Shanghai.

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April 17.—The death of Mr. Jukichi Inoué, a recognized authority on the English language, and noted for his English dictionaries, who passed away on April 7, was formally announced today. He was 68 years old.

The celebrated German meteorologist, Dr. Schott of Hamburg University, who has been studying biology and currents in the South Atlantic continuously for five years, arrived in Japan today.

April 18.—His Majesty the Emperor held a cherry-viewing party, one of the annual functions, at the Imperial Garden at Shinjuku. The Ambassadors and Ministers and their families and staffs, Premier Baron Tanaka, and some 7,000 others attended.

Premier Baron Tanaka, Foreign Minister, entertained at dinner at his official residence in Kasumigaseki Sir John Tilley, British Ambassador and the embassy staff, and members of the reception committee for H.R.H the Duke of Gloucester. After dinner they consulted on preparations for the welcome of the Royal guest.

April 19.—The Higashi-Honganji Temple, Kyoto, has expelled Mr. Koen Otani, former Chief Abbot, from holy orders. This being an unprecedented event in the history of that noted temple, it has created a great sensation not only among its adherents, but also in all other Buddhist organizations in the country.

Lieutenant Ukyo Ito, attached to the 68th Infentry Regiment, among the Japanese forces stationed at Tsinan, was shot to death by plain-clothed Chinese soldiers. On the lower Yangtze River, near Shasi, the Nisshin Kisen Kaisha river steamer Mai-Liang Maru was suddenly fired on by men under the command of General Tao Chin. Chief Engineer Ono, Chief Warrant Officer Toyoda and a Chinese sailor on board were killed, while four others were more or less badly wounded.

April 20.—Mr. Zenjiro Horikiri, Director of the Tokyo Reconstruction Board, gave formal consent to became Mayor of Tokyo.

April 21.—A high gale of wind swept over Tokyo, causing considerable damage.

April 22.—The Swedish Minister to Japan, representing Austrian interests in this country, proceeded this morning to the Imperial Palace and presented to His Majesty the Emperor the highest decoration of Austria.

April 23.—His Majesty the Emperor, appreciating the untiring efforts of the Yokohama people who have been successful in reconstructing their city, which was devastated by the 1923 eathquake, visited the city today.

An extraordinary session of the Tokyo Municipal Assembly was held today and formally elected Mr. Z. Horikiri by an overwhelming majority.

April 24.—His Majesty has decided to send one of his naval aides-de-camp to visit the officers and men of the First and Second Squadrons and of the Port Arthur Naval Radio Station.

April 25.—Mr. Z. Horikiri, the new Mayor of Tokyo, made his first appearance at the Municipal Office since his assumption of the mayoralty.

Honours for distinguished service at the time of the Tsinan incident, to Major Namba and 31 other victims were announced today.

April 26.—It was the principal day of

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Mr. Isoo Abé, M.P. and leader of the Socialist Peoples' Party, with Mrs. Abé, left Yokohama for America, to visit various socialistic institutions.

April 27.—Dr. Ella Leonard, a well-known pro-Japanese American missionary, arrived in Japan today.

April 28.—Protocols in reference to the revision of the existing Sino-Japanese Treaty were exchanged this morning at the official residence of the Japanese Consul-General in Shanghai by Mr. K. Horiuchi, Japanese 1st Secretary of Legation in Peiping, and Mr. Chou Lung-kang, Director of the Asiatic Affairs Bureau of the Nanking Government.

April 29.—The first anniversary of His Majesty's birthday since his formal Enthronement was celebrated today. A solemn ceremony was performed at the Three Sanctuaries of the Imperial Palace and His Majesty reviewed troops at the Yoyogi parade ground. At noon the State Ministers and many dignitaries, Japanese and foreign, attended luncheon in the Hunchiden Hall of the palace.

April 30.—The Cabinet today decided to appropriate Yen 55,000 out of the Government's secret reserve found as expenditure for the reception of H.R.H. the Duke of Gloucester.

May 1.—The moor gun, which has been fired from the ancient Hommaru in the Imperial Palace grounds every day for the last sixty years, since the Cabinet passed an ordinance authorizing it, on September 4, 1871, was replaced by sirens today, installed at Marunouchi, Shiba, Honjo and Koishikawa.

The tenth May Day was observed by over 30 labour bodies in Tokyo, some 15,000 men and women participating in a parade from Shiba Park to Tsukijima.

May 2.—H. R. H. Prince Henry, Duke of Gloucester, arrived with his suite at Yokohama at 9:30 this morning, on the mission to confer the Order of the Garter on His Majesty the Emperor of Japan on behalf of King George V. of England. He reached Tokyo Station at 10:33, where he was received by His Majesty, and they shook hands for the first time since min- years ag . At 10:40 the Royal guest, accompanied by H.I.H. Prince Chichibu and Baron Hayashi, head of the reception Committee, drove to the Kasumigaseki Palace, his residence while a State guest, in an open carriage, along streets lined by troops and thousands of citizens with British and Japanese flags in hand. In the evening he was entertained by Prince Chichibu at dinner at his palace in Omote-cho.

May 3.—This morning the solemn ceremony of the investiture of His Majesty with the Order of the Garter by the British Royal Envoy was performed in the main hall of the Imperial Chiyoda palace. Upon returning to the Kasumigaseki Palace, H. R. H. Prince Henry wired to His Majesty King George V, his father, that his important mission had been fulfilled.

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House. In the afternoon H.R.H. the Duke of Gloucester visited the Princes of the Blood. At night he attended a grand banquet given in his honour by His Majesty the Emperor in the Homeiden Hall of the Imperial Palace.

May 4.—This morning the Royal visitor visited the Tokyo Imperial University and transmitted to President Onozuka the Shakespeare gold medal from the Japan Society of London. Later he attended a luncheon given by the Navy Minister at the Naval Club, a garden party at the Shinjuku Imperial Garden held under the auspices of the Japan—British Society, and a banquet at the British Embassy.

Chang Tsung-Chang, a Chinese reactionary general arrived at Moji this morning from Dairen aboard the Osaka Shosen Kaisha steamer Hongkong-Maru, to seek refuge in this country. He was received by General Wu Kuang-shin, one of his associates, and went to Beppu hot springs.

May 5.—H. R. H. the Duke of Gloucester worshipped at St. Andrew's Church, Azabu, Tokyo, this morning; at noon attended a luncheon given in his nonour by the Cambridge and Oxford old boys in Tokyo at the Tokyo Club; at 2:30 p.m. presented to the Tokyo Boy Scouts the flag of the Australian Boy Scouts, at the Kasumigaseki Palace; at 3 p.m. worshipped at the Yasukuni Shrine and Meiji Shrine; at 4:30 p.m. was present at the Rugby football game between the Tokyo Associated Students' team and that of the crew of the British cruiser Suffolk; at night attended a banquet at Baron Mitsui's mansion held in his honour by that millionaire and much enjoyed the subsequent *No*-dance entertainment.

Fencing and *judo* tournaments in the presence of His Majesty the Emperor, a rare event, held in commemoration of the Imperial Enthronement, took place in a newly erected hall in the grounds of the Imperial Palace. Contests were held preliminarily on the previous day among 166 men chosen from tnroughout the country. The final victors of the tournaments were S. Mochida, fencing instructor of the Government-General of Chosen, and T. Kuribara, judo, as specified champions, and E. Yokoyama, a student of the Fukushima Commercial School, (fencing) and H. Kihara of the Government Steel Works, Yawata, (*judo*) as prefectural champions.

Tsinan Castle was handed over by the Japanese garrison to the Chinese authorities today.

May 6.—The Duke of Gloucester went to the Narashino Cavalry School in Chiba Prefecture today; was present at a luncheon given by the Minister of War at the school; and at night attended a banquet at the British Embassy.

The Foreign Office today gave publicity to the official documents exchanged between the Japanese and Chinese authorities regarding the Nanking and Hankow incidents.

May 7.—In connection with the forthcoming visit of His Majesty the Emperor to Kansai districts, the Department of the Imperial Household announced today that His Majesty would leave Tokyo on May 20 and return to the capital on May 31 after making a tour of Osaka, Hyogo and Wakayama Prefectures and Hachijojima and Oshima Islands.

The Duke of Gloucester paid homage this morning at the Tama Mausoleum of

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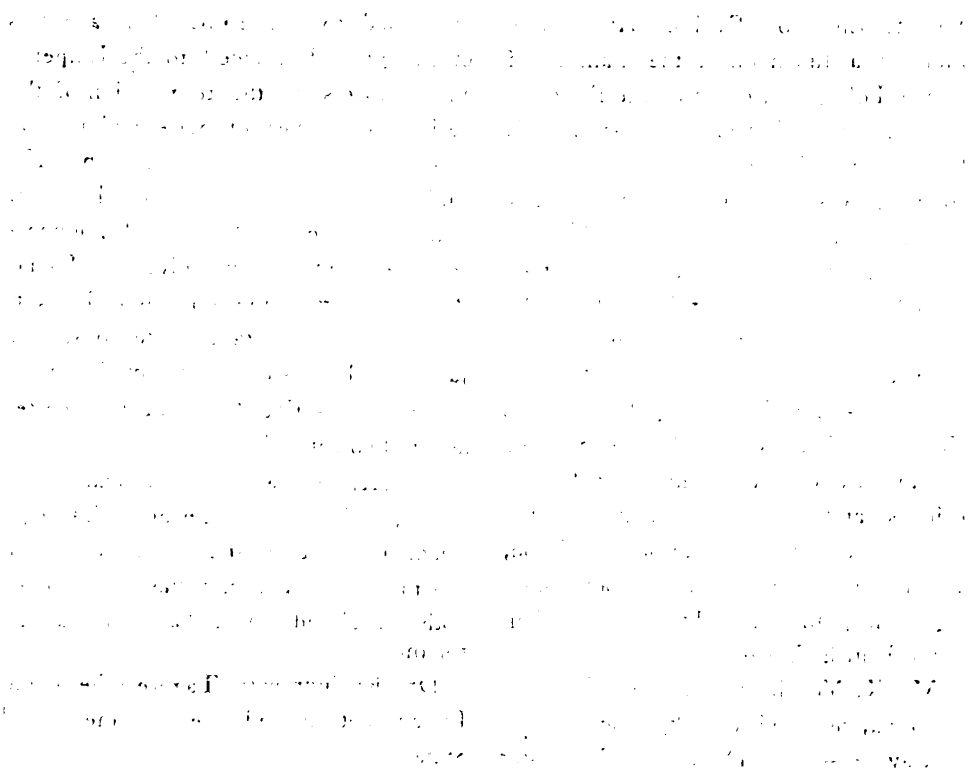

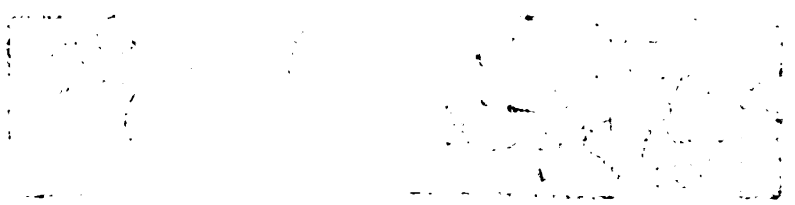

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the late Emperor Taisho. At noon he attended a luncheon at the mansion of Prince Tokugawa, given by the Prince in his honour, followed by old-fashioned Japanese wrestling contests. In the afternoon he was present at a garden party held in his honour at the British Embassy by the British residents, and at night attended a banquet given in his honor by Baron Tanaka, Premier and Foreign Minister.

May 8.—The Duke played golf at the Komazawa links, gave a luncheon at the Kasumigaseki Palace, in honor of T.I.H. Princes and Princess Chichibu, other Prince and Princesses and of the Blood, and the reception committee and other dignitaries, and at night attended a ball at the British Embassy.

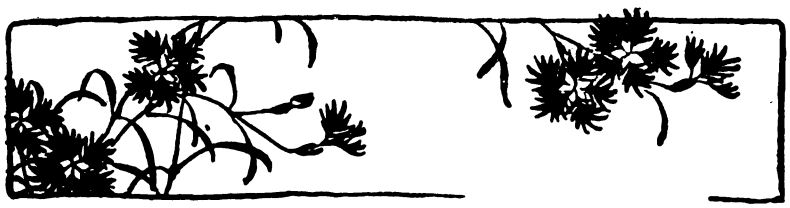
Mr. K. Yoshizawa, Japanese Minister to China, returned to Tokyo today.

May 9.—The Duke of Gloucester proceeded to the Imperial palace this morning to bid farewell to the Emperor and Empress on the termination of the period of his visit of State, and at noon was entertained at luncheon by His Majesty. In the afternoon the Emperor returned his call. His Royal Highness was present at a banquet given by H.I.H. Princess Higashi-Fushimi, and then attended the Kabukiza Theatre to see the Japanese dramas being presented there.

May 10.—The Duke of Gloucester left Tokyo for Nikko.

A party of twelves American journalists, under the auspices of the Carnegie Peace Foundation, arrived at Yokohama this morning. An enthusiastic welcome, both official and private, has been planned for them.

Dr. Rabindranath Tagore, the noted Indian poet, arrived here from the United States.



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